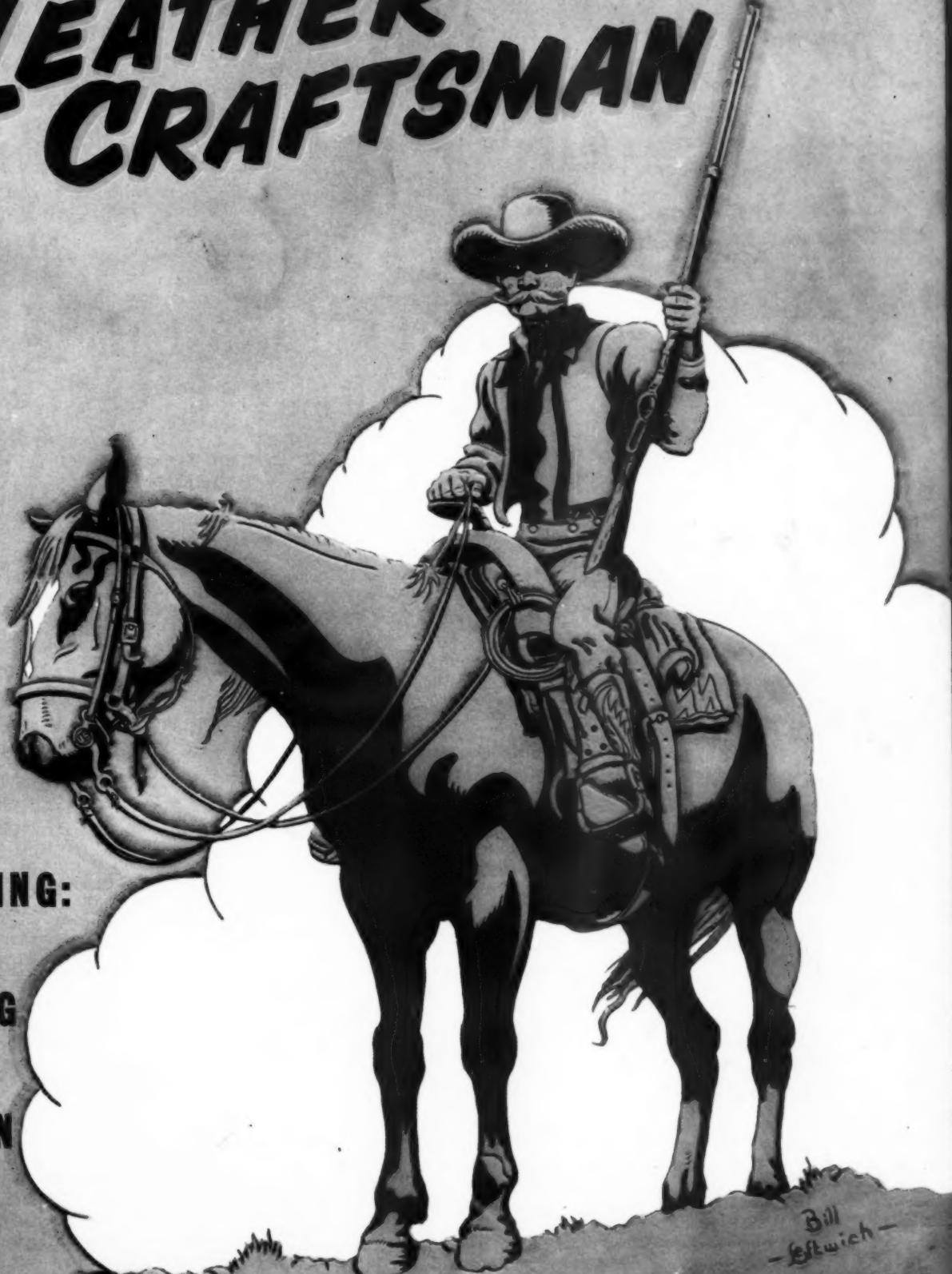


VOLUME II Number 5

The LEATHER CRAFTSMAN

35 CENTS



BEGINNING:

**CAMEO
CARVING**

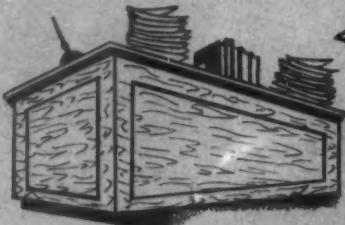
**BY
STEFFEN**

ART BY AL STOHLMAN, KEN GRIFFIN, BILL LEFTWICH, BOB MUMA

*Bill
Leftwich*

FROM THE

*Editor's
Desk*



A. G. BELCHER

JUDGING LEATHERCRAFT

You do an especially fine piece of leather art. Your friends tell you it is a masterpiece. Then, full of enthusiasm, you pack it off to the exhibition or contest for leathercraft and enter it. What happens?

What happens during the judging has been the subject of a number of letters received by your editor. In turn, we have written letters to ask, "How is the judging done?"

Replies to these letters are interesting . . . and indicate a great amount of variable factors in judging.

It seems to your editor that we in leathercraft should have as definite standards in judging as, say the 4-H boys have for judging livestock. Otherwise, it would be possible for a leathercraft entry to take top honors in one showing and get no recognition in another . . . And, some letters of complaint seem to indicate that this is happening.

Perhaps a discussion of judging leathercraft would help clarify our thoughts and lead to at least nationwide judging standards and procedure. Our first discussion is by Christine Stanley, Secretary of THE LEATHERCRAFT GUILD, Los Angeles. Whether or not you agree, your opinion should be voiced. Write us your thoughts.

HOT WEATHER NOTE

The Abbey Chemical Company's ad appeared in our previous issue with their OLD address . . . for the information of you who may have written them. See new address in current advertisement. Their Sept-O-Solve is something you may need at your Summer camp . . . a quality product.

SUGGESTIONS FOR A JUDGING SYSTEM

By CHRISTINE STANLEY

Judging rules have, in most cases, been subject to the will and whims of the exhibit sponsors and individuals chosen as judges. It would benefit the craft if a comprehensive judging plan could be conceived and well publicized in order to standardize contest exhibits nationally.

My thinking on the subject would be to use the point system as the basic rule for judging. Any number of categories could be judged by establishing a mathematical formula whereby each category would be assigned a certain number of points, relative to its position in the exhibit. An example would be to use 100 as the starting point (any figure would work but a larger figure gives the judges more leeway in grading the quality of work) and assign each category its points from this figure.

For instance, the judges could consider:

1. Skill in the use of the tools.
2. General appearance and effectiveness of project relative to rest of exhibit.
3. Reflected skill and craftsmanship of project.
4. Assembly.
5. Dye work.
6. Originality.
7. Use of color.
8. Embossing.

Just about any type of entry that I can think of would fall into at least four categories and of course most entries would require more, (perhaps some I haven't thought to list). Starting with the minimum number

of categories, say four, I would assign the points in this manner:

Projects requiring four categories for judging:

Points per category, 1—25
2—25
3—25
4—25
—
100 total

Projects requiring five categories for judging:

Points per category, 1—20
2—20
3—20
4—20
5—20
—
100 total

Projects requiring six categories for judging:

Points per category, 1—16 2/3
2—16 2/3
3—16 2/3
4—16 2/3
5—16 2/3
6—16 2/3
—
100 total

And so it would be for as many categories as there might be.

The number of categories considered in the judging would always be divided into the same figure of 100 to arrive at the number of points to assign to each category.

It seems that by this method, all types of leathercraft projects could be fairly judged in competition with

(Continued on inside back cover)

The LEATHER CRAFTSMAN

Vol. II, No. 5

July-August, 1958

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DEPARTMENTS

BEGINNERS' CORNER

You asked for it—Here it is! The Beginners' Corner, a brand new feature, has been started by H. W. Waller, an "Old Timer" of the great Southwest.

HOW TO SELL

A veteran salesmanager, sales consultant and author conducts a contest in each issue along with his article of timely advice on selling.

TURN YOUR SCRAPS INTO DOLLARS

Begin on 36

Stop! don't throw away those leather scraps. Here are many practical purposes to which they can be put—at a profit to you.

TIPS & HINTS

Begin on 40

Solutions to problems of technique encountered by all craftsmen, both professionals and home taught.

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"STOHLMAN'S CRUISE...

AROUND THE WAR ON EIGHTY PENCILS"

by LEE KELLY

Boy—is that by-line misleading! Actually, the "author" in this instance is just the guy that framed the picture. The real artist is you, whether you fought, paid for the fight, or fit in the category "They also serve, who sit and wait."

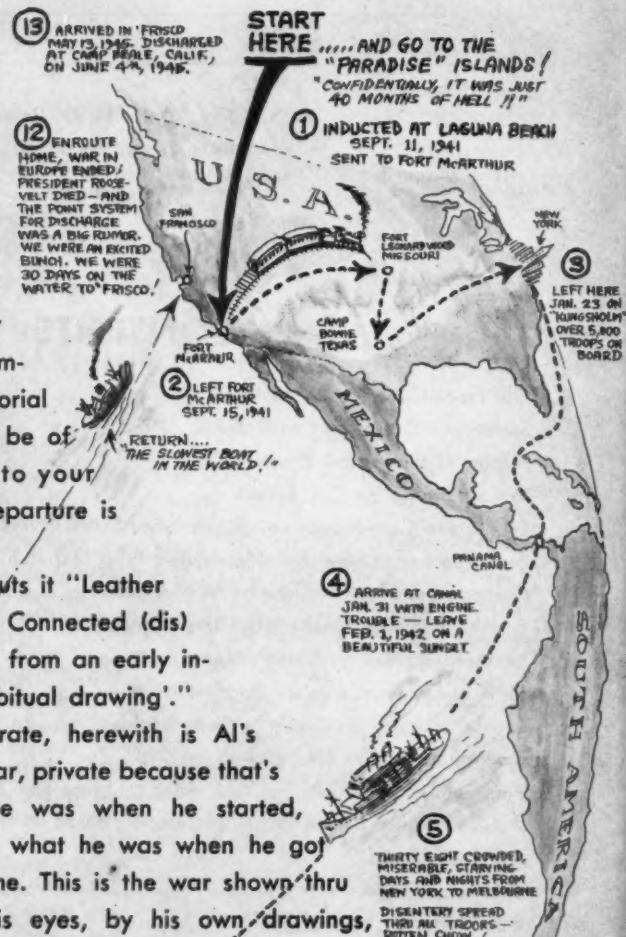
Many of you have written our editor, Mr. A. G. Belcher confirming the thought that the Pictorial Journey of G. I. Al would be of interest. In deference to your wishes, this editorial departure is presented.

As Al so aptly puts it "Leather Art is a 'Service Connected (dis) ability resulting from an early infection of habitual drawing'."

At any rate, herewith is Al's private war, private because that's what he was when he started, that's what he was when he got home. This is the war shown thru his eyes, by his own drawings, with his own captions.

This article is not intended to show Al's connection with craft of Leather Art, but to present a sample of the artistic background so capably supporting that connection, and to turn to you a facet of his life so intimately bound to all of ours.

BON VOYAGE . . .





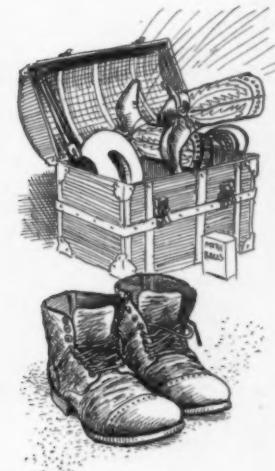
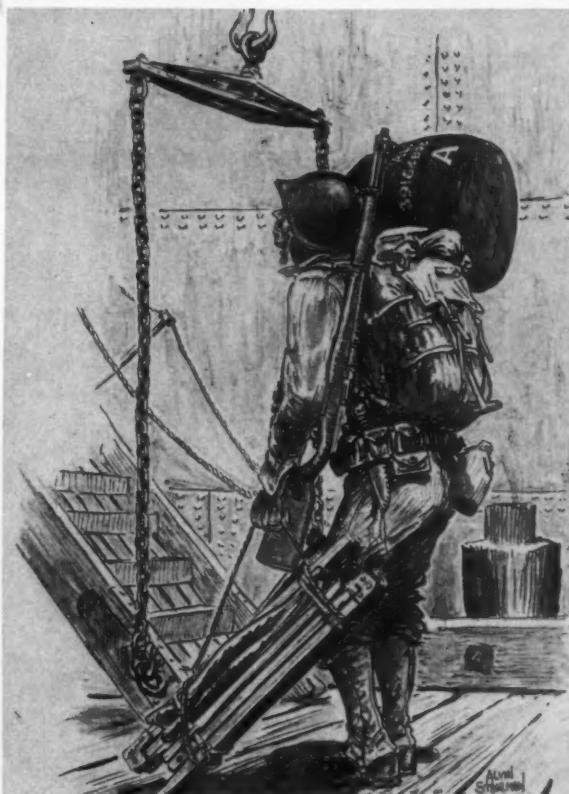
HERE ON
"SHOLM" 23
15,000
TROOPS ON
BOARD
Getting up in the morning you find the "Dog-Faces" sprawled all over the ship. Any space big enough to curl up in, is used. Here two men have their jungle hammocks swung between the booms. Others are sprawled amongst the winches.



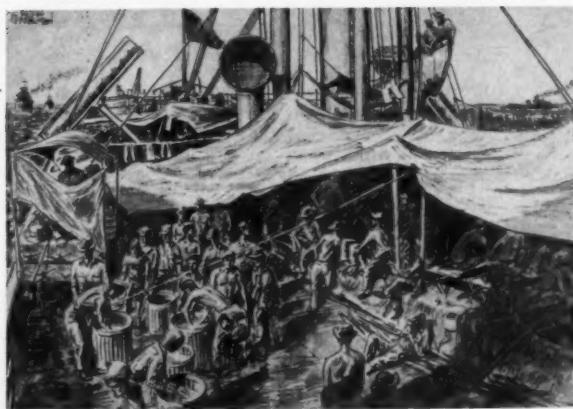
CHOW! The kitchen is set up on the top side just forward of the bridge. The chow-line runs to the rear of the boat and doubles back. Life preservers must be carried at all times, or—no chow! Box-like things in "kitchen" are G. I. stoves. Most men wear few clothes as possible, due to tropical heat.

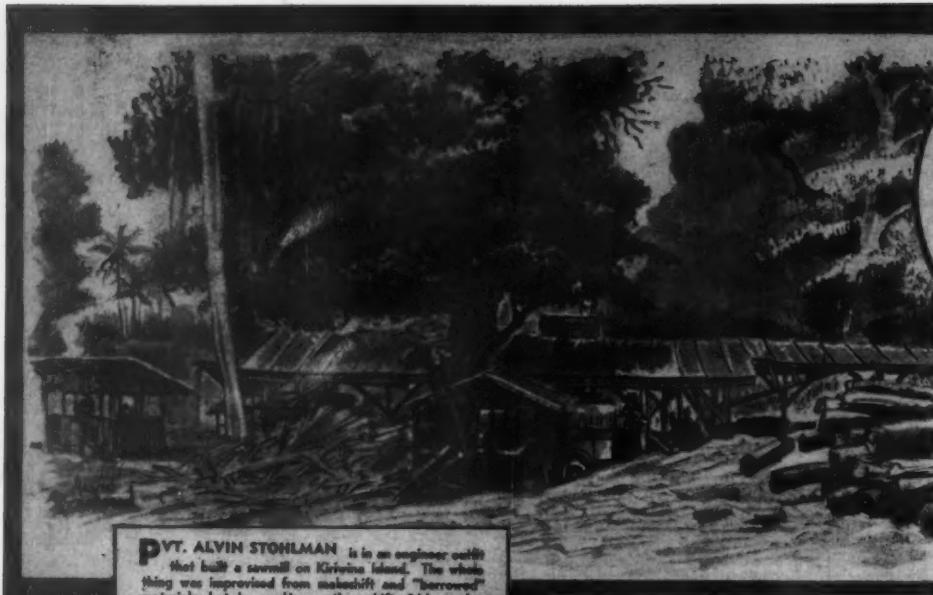


Washing mess gear is one jumbled, sloppy mess. This is looking aft. "Tarp" are strung over the hatches for shade and shelter as it rains every day. One man has his jungle hammock up by the main mast. Two soldiers are sitting on the air vent at right. Soldiers on life-rafts, at left, have rain capes tied up for shade. (Below.)



Dice game passes time. Man in left foreground has helmet full of water. Man in center is shaving. G. I. on cot sitting on life-rafts is reading—another watches dice game. Latrine is at right and Urinal Trough. Jungle hammock is swung above Latrine. Men on Latrine have spotted something of interest out on the ocean. During rain squalls, men crowd into Latrine to sleep and keep dry. Men sweat constantly.





PVT. ALVIN STOHLMEYER is in an engineer outfit that built a sawmill on Kwajalein Island. The whole thing was improvised from makeshift and "borrowed" materials, but by working a three-shift, 24-hour day they found they could average 9,000 board feet a day. They named the enterprise "Ripper" Yorelli's Mill after a particularly humorous and hard-working man in the outfit.



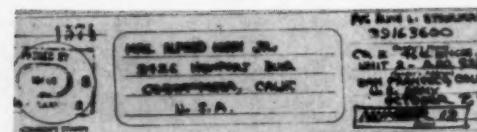
Stohlmeyer wrote that their lumber was used for everything from messhalls to docks. The finished lumber was hauled to the engineer dump, stacked and given out on requisition, but "the night shift generally brought enough to camp for remodeling their tents." Because saws dull quickly, one man is constantly filing.



Soldier Art

Since today's Army is made up of a collection of former lawyers, butchers, truck drivers and any others you might mention, it follows that some good artists are in khaki. On these pages are sketches by soldier-artists in the Southwest Pacific.

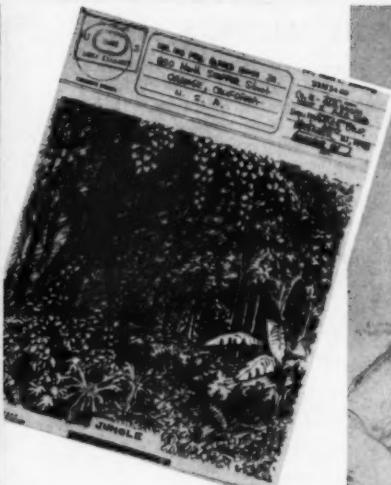
These drawings were printed in **YANK** magazine, July 7, 1944.



Then it happened!! That day we were all wondering about—August 11, 1942—we had our first air raid and I saw my first Zero right over the tree-tops. A flight of our planes had just circled the field when the Jap planes dropped out of a black cloud and swooped onto the field.



All ways working in the rain, a little clowning helps our morale. Here we get gravel from a creek bed to give our roads a base. The tall one is me—Maybe I should have kept it a secret!



Elai Anwasmomo Wanigela is the full name of this native boy. He helped us immensely and was a great pal of all the boys. He was reluctant about posing for this sketch—I wouldn't take \$1,000 for it.



— ELAI ANWASMOMO WANIGELA —

Undoubtedly you will notice how neat us privates keep our tents looking! My, My! That one in the middle (behind the ration box table) is mine. General Murray once said our outfit was the most undisciplined troops in the army—He just couldn't get anybody to salute him.

This tent and desk is where Stohlmeyer did his first leather work.



This is one of the docks we built at Milne Bay. A Liberty ship is unloading gasoline into Australian trucks. Almost six months to the day we landed, we boarded a Liberty ship and returned to Port Moresby, New Guinea.



The first planes to operate from our strip were two squadrons of American P-40's, flown by veteran Aussie pilots. The 73rd and 76th Pursuit were two of Australia's crack squadrons. They saw action over England. At Milne Bay, the odds were always against them, with the Japs flying the most maneuverable planes. But they did a great job and helped immensely to save us when the Japs invaded.

LEYTE—PHILIPPINE ISLANDS

Our work on Biak was the same old story—Airstrips, roads, docks, warehouses, etc. We worked so good that somebody chose us to go along on the Philippine invasion and put in the first airstrip at Tacloban, Leyte, in five days.

We were there on D-Day, all loaded on LST's and landed at 2 o'clock in the afternoon in the fourth wave, not a mile from where we were to camp.

The Jap Air Force never bothered us much; but in a few days we got the worst air bombardment and machine-gunning that our outfit had ever seen, and we had been in hundreds of raids. Time and again they came—day and night—and my hat's off to the Naval Air Force who saved us time and again.



This is the remainder of a fifty-plane Jap formation that came after us. U. S. Navy Fighters attacked them thirty miles from our beach-head—every bomber was destroyed. The Jap bomber (above left) is smoking and soon burst into flames. Never-the-less it kept going and dived into a ship in the bay, which burned and sank with much loss of life.



D+4, the great Naval Battle of the Philippines was on. Our carriers were under attack, and our strip was not yet finished. These planes were out of gas and ammunition and had to come down. Many of them, hitting soft spots, turned over and us boys ran onto the field and lifted them up so the flyers could be pulled free.



Jap planes were always sneaking in. This bomber caught us laying steel-matting on our strip and got away before a shot was fired at him.



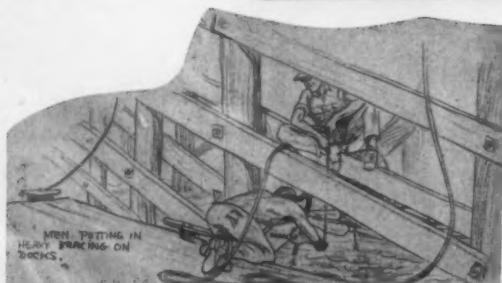
Caught off guard again, I just had dove under a P-38 when the first Jap bomb exploded. A piece of shrapnel tore through my elbow and I thought I was a goner. The man standing in truck at left had half his right arm blown off.



They were phosphorous bombs and broke into burning, fuming particles. The fumes will choke a man, so I knew I had to get out of there. I dove into a shell-hole full of water as the next bunch of bombs went off. My arm was only stiff for a couple of months.



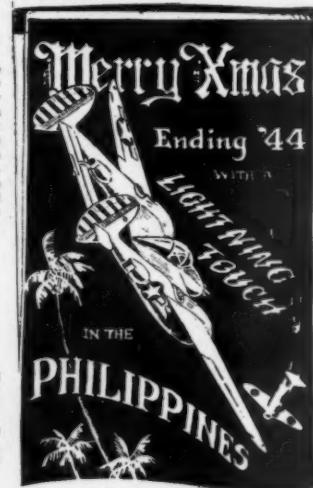
An old Jap seaplane on a "raiding" raid drops two bombs near our camp. We called these old planes — "Washing-Machine-Charlies."



1. MORE TROUBLE IN HEAVY STRIKING ON DOCKS.



It takes a war to get the Corporals and Sergeants behind the working end of the labor tools. Us privates are setting on the bank.



Merry Xmas

Ending '44

LIGHTNING TOUCH
IN THE
PHILIPPINES

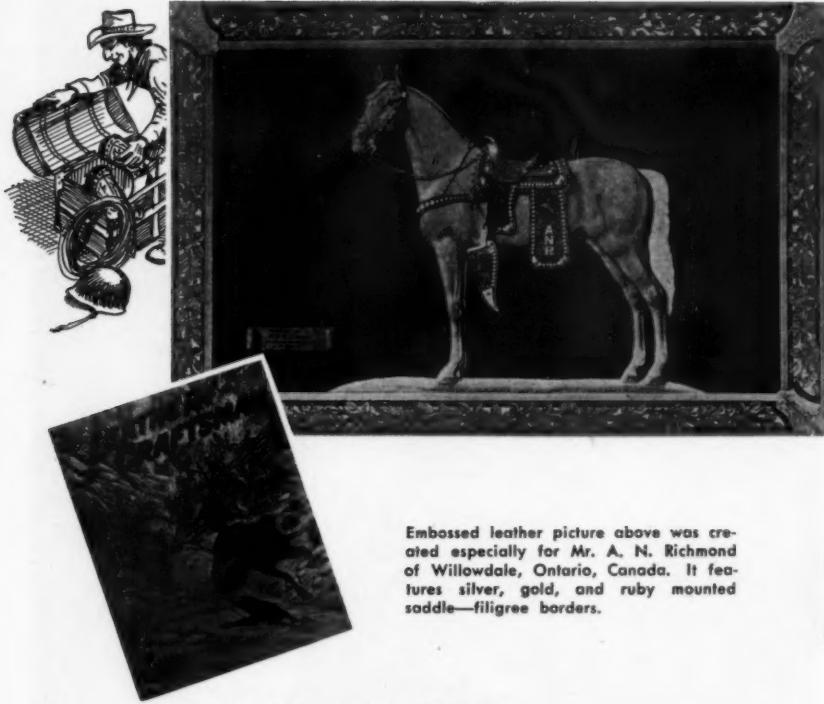




An example of one of Al's fine custom made saddles.

STOHLMAN'S STORY . . . ?

No, this is your story, Canadian, Aussie or American G. I. All who fought, left the place where he wanted to be, to do that which he would rather someone else did. This Pictorial Journey of just one of you, is the punctuation mark at the end of all your stories, and this composite page represents the other side of the coin . . . "G. I. Al", vintage, 1958.



Embossed leather picture above was created especially for Mr. A. N. Richmond of Willowdale, Ontario, Canada. It features silver, gold, and ruby mounted saddle—filigree borders.

"Black stallion" issue is another example of Al's leather art.



El Rancho Stohlman . . . or . . . "This here's what all of that there was for."

Photos by Terry—Original Art by G.I. Al—Stohlman.



Perfect scale miniature saddle, silver mounted, made for Mr. Robert J. Hartmann, Detroit Leathercraft Guild President.



"And this here's what has to be done to support that there."

AL MADE THIS SWIVEL KNIFE OF GOLD & SILVER & PRECIOUS STONES

Do you like your swivel knife well enough to cover it with gold and silver . . . encrust it with precious stones? Evidently Al Stohlman did. And here is how he did it:

By AL STOHLMAN

I started with a regular Craftool No. 35 Swivel Cutter. I covered each side of the yoke with two flat pieces of Sterling Silver; bound the edge with Sterling Silver rope. Then a silver sleeve was made to fit over the neck and a little rope effect soldered at end and where it joins the yoke. A 14K gold flower was soldered on underside tip of yoke and a 14K gold scroll soldered around the neck. The barrel was a simple sleeve with twisted silver wire decoration. Makes a fine grip. The beveled top of the barrel was also covered and small bezels



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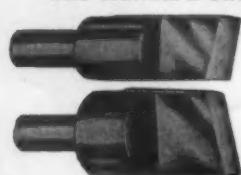
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Fits standard swivel knife



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McHenry, Illinois

10 The Leather Craftsman

for the stones (Mexican opals) were soldered on. Between the scrolls of twisted wire and the bezels are segments of 14K gold to spark it up.

Then the whole thing was highly polished and buffed with Jeweler's rouge and engraved. The center of the gold flower and centers of twisted wire scrolls are set with rubies (synthetic, of course) and there are other inlays of "jet" and mother of pearl. The Mexican opals were set in

A Master Craftsman's Most Precious Tool

Photo by Terry—Silversmithing by Al

the bezels . . . and that about sums it up. All in all, I had a lot of fun making it.

The original $\frac{1}{4}$ " blade even had some filigree silver work on it. This was removed to make place for the Sapphire blade. I hope that this picture will give Paul Winston a boost with his sapphire blades . . . for I can sincerely say that they are really the best buy — or gift — that any leather craftsman can have.

MASTER OF THE WHIP

The whip's lash whizzed past my head, cracked like a 30-30 carbine's report, and wound about ten feet of whip around my body, pinning my arms to my side. Despite the startling noise, the quick binding of my arms and the suddenness of it all, I was not harmed in the least.

My companion, Bert Fisch, held a piece of paper at arm's length before him and watched the whip cut it neatly in two. Then he held out a cigarette in his right hand and saw Mr. Seybold's whip lash cut the cigarette without touching his fingers.

"Only a whip with a good 'fall' can do that," said our host, the master of the whip.

He explained that "fall" means proper distribution of weight over the body of the whip, achieved by proper plaiting of properly cut strands of oil tanned leather. This results in flexibility, springiness, lack of sag—an even, flowing motion as you shake the whip from the stock end. Describing the "fall" of a whip is harder than recognizing it. When you have seen that wave-like motion falling along the length of a whip as you give it a slight shake, you will recognize the whip's "fall."

The lower end of the whip is called the "point" or "tail." It is a piece of buckskin, or kangaroo. The latter is preferred by Mr. Seybold because it lasts much longer. Tied to the tail is a "popper" of braided manila, cotton or linen strands. Linen is definitely the best; a braided cotton shoestring will do in a pinch. These are the parts that wear out faster and must be replaced more

often. They are also critical because their smooth functioning helps with loud and easy popping.

The foregoing was part of a demonstration and explanation of whips by Mr. Elmer Seybold, owner of *Seybold's Guest Ranch* at Mineral Wells, Texas. It was held in the open patio of the main building on a sunny day last April.

"When you see whip fights staged by Hollywood actors," said Mr. Seybold, "you may think they are practically killing each other. What you have seen here shows you how men who know how to handle whips can put on quite a murderous-looking exhibition without hurting each other in the least. On the other hand, a whip fighter can cut a man's body to ribbons of skin and flesh with just a few quick, vicious lashes. Yes, he can even break bones, or kill another man."

The whip used in the demonstration was a short-handled drover's whip, about fifteen feet long and with a two foot stock. The whip was braided over the end of the stock and tapered out to the point and "popper." It was made by Mr. Seybold for his own use and the entertainment of guests. He has been making

whips since the age of 9 years. When only 14 years old, he made a good living at making whips.

After watching Mr. Seybold handle his whips so easily, I tried, myself to pop one of them. With only a few tries, I was able to do it. And—if I can do it, so can you.

Here's how I did it: First, the whip was stretched out, full length, behind me. Then I threw the handle forward, like a baseball pitcher. The throw was directly overhand, with my right arm near my head. I did not jerk with my arm nor snap with my wrist.

When the whip pops in front of you, you try next to swing it back to the rear and pop it on the back throw. Practice does it!

You'll enjoy popping a whip. Better still, you will be helping yourself to better health. Several doctors, including psychiatrists, have told Mr. Seybold that they prescribe whip popping for some of their patients, encouraging them to practice the sport, to take it up as a hobby.

Mr. Seybold recommends whip popping practice only to persons of good judgment, to mature individuals. Furthermore, he is careful to ex-
(Continued on next page)



(Continued from page 11)

plain the dangers of killing a person with the whip. This danger he demonstrates by smashing a glass bottle to bits with the whip lash.

People who use whips usually pop them — seldom hurt the animals. Despite the noise made by the whips of cattle drovers, ox teamsters, mule skinners, coachmen and other whip handlers, the lash seldom falls on an animal. The pop of the whip, alone, is sufficient to induce the animal to get to work. Sounding like pistol shots, the popping of the whip reminds even the most stubborn mule that punishment threatens unless the order is obeyed.

If you are going to learn to pop a whip, remember that popping alone is the effect you want to produce — not injury to persons or animals. Enjoy whip popping, but treat it like target practice with a gun.

There are few mule skinners left in the United States today. During the oil booms of some thirty or more years ago — such as at Smackover and Burk Burnett fields, — mule skinners were a class of men apart from others. They wore their long "skinners" whips all during their waking hours — wore the whip like a badge of office, as distinctive as cowboy's boots were during an earlier era. The whip was worn over the man's shoulder, stock to front, lash trailing behind. From this position, the whip could be thrown into action suddenly like the quick draw of a pistol. This badge of office was still visible on the few occasions when the mule Skinner was found without his whip. It could be seen as a white line on the right side of his neck, where the sun had not tanned his skin because of the whip resting there.

Another type of whip demonstrated by Mr. Seybold was a coachman's. This whip was plaited on a whalebone or rawhide stock, about six feet long and very flexible. Mr. Seybold showed us one plaited on a glass fishing rod. With this whip, the coachman could achieve remarkable accuracy from his seat on the box, above and behind his horses. He could reach out and pop the whip near the ear of the off leader of an eight horse team.

In some of the muddiest oil fields and logging camps, oxen were used to haul heavy loads through deep,

sticky mud. The drivers of these ox teams were called "bull whackers." Their whip, the bull whip, was about twelve feet long and much heavier than that of the Skinner, drover or coachman. It was a two-handed whip with a 6-foot, tapered stock and a long, loaded, heavy plait. This whip was seldom thrown overhand, for the bull whacker walked on the ground. He threw the whip sidewise towards the ox and popped it with a loud report. The bull whackers used both ends of their whips, for the tapered stock alone makes a powerful club.

The chances are that you will not choose to pop the heavy bull whip, but whichever kind that appeals to you will give you fun and exhilarating exercise. You will enjoy the feeling of power and mastery of the whip — after you progress from the frustrating first stage, when popping the whip seems to be just accidental.

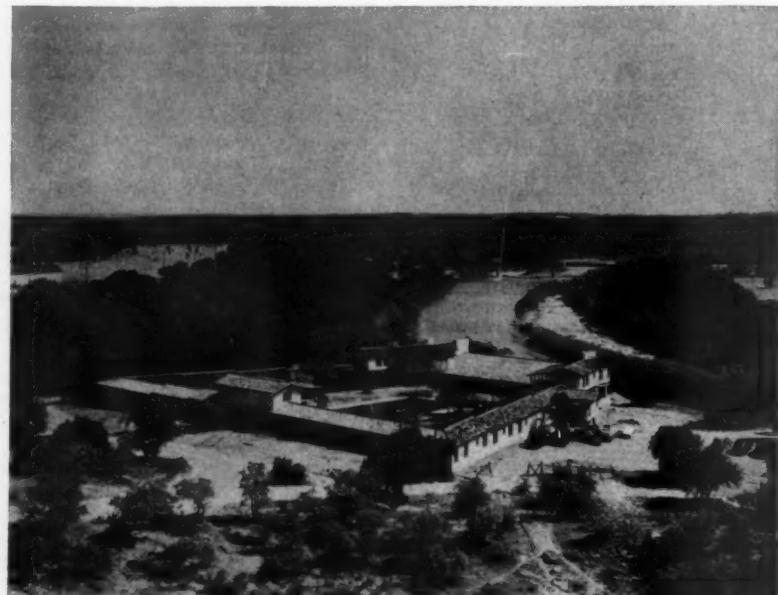
Remember to throw the whip like a baseball. You will get more accuracy by throwing from your shoulder with an overhand movement, arm held near the body.

Next you learn the side swing, with which you develop more power at the lash, but with less accuracy.

Finally, you may practice the underhand throw, like a softball pitcher's delivery. And — remember the tremendous power in the lash of a long whip. Use it judiciously.



Elmer Seybold with two whips that he made for his own amusement.



Typical of the best of Texas—the Seybold Guest Ranch tops a bluff above a bend in the Brazos River



COLONEL LARSON, ALL AMERICAN ATHLETE, demonstrates the "wrap-around" on his daughter, Miss Julie.

WHIP-POPPING—PART OF COL. LARSON'S DAILY ROUTINE

A former All American football star from Wisconsin, Colonel Larson, was stricken by polio and paralyzed. He conquered this dreaded handicap by utilizing his hobbies, such as whip cracking, rope twirling, rifle and pistol shooting.

Colonel Larson demonstrates these skills at rodeos and fairs during the summer months and lecture tours for organizations, such as National Schools Assemblies, during other seasons.

Agreeing with Mr. Seybold in the matters of methods, Larson says:

"Coordination with hand and arm and whip is a MUST in the art of handling a whip. Practice and more practice will put one in the championship ranks with Whip Wilson, Lash Larue, Randy Brooks and Ben Pettie, stars of the West."

"To pop the whip, first get a good grip on the handle—toss whip so its full length is in back of you, then carry whip up and over your head, the end of whip going back full length (handle will be about even with your head), then throw whip straight out in front."

"The art of popping leads to paper cutting. Place a rolled piece of

paper in a pop bottle and start cutting. Remember—the paper is cut with the popper of the whip.

"When your present popper at the end of your whip wears out, add a section of silk or nylon in its place—and you are ready for action again."



Leathercraft is a hobby with Colonel Larson—to the extent of his making and carving many stage props used in his acts. The appearance of beautifully carved leather led to questions from students and teachers alike in his audiences. Consequently, he injected a portion of this particular hobby into his lectures.

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One of our English cousins tells how hard it is to get craft leather and supplies in the British Isles. However, he has orders that "fill all his working time."

By H. G. NEWCOMBE
London, England

Everytime I look at a catalogue or circular from the "United States," I wonder if you "Leather Carvers" realize just how lucky you are to have a magazine devoted to "Leather Craft" and a craft shop catering to "Leather Craftsmen" within easy reach, whatever the state in the Union.

About four years ago, a craft knife and teaspoon were my favorite and only craft tools, plus any old junk with which I could tap out the impression I wanted on the project in hand. In the United States it seems that even a beginner buys a small set of saddle stamps with his first kit; here they are the "eureka" of every craftsman trying for that professional finish, that is, of course, if he has a relative, friend, or by some devious method is able to obtain the necessary tools from the "United States."

He cannot place an order for any tools within the dollar area without first getting permission through the "Bank of England," this only being granted if he is able to get an "Import License." When he applies for this he is sent a list of leather tool manufacturers in the British Isles who have never seen or heard of a swivel knife or a saddle stamp, and then begins the arduous task of trying to describe these tools by letter and drawings, after which he is politely told they cannot manufacture them unless he is prepared to place a large order for each item. This is, of course, impossible for the individual.

I ordered a sample background stamp which cost just over \$3, and back came a gimmick the size of a "cold chisel" with a tiny engraved head. I used it by getting down to eye level and nearly busted my thumb!

The Handicraft stores in this country, and there are quite a few, cater to the glove and bag, bead and basket hobbyists. Leather ranges from glove suede to $2\frac{1}{2}$ mil. stiff hide, lace no wider than $3/32$ ". There is a small range of stamps of simple design with such a heavy bevel that if you hit them with a fourteen pound road hammer you might make your mark.

The selection of dyes and finishes

Englishman Carves Leather — U. S. A. STYLE



Made in England

such as you have do not exist over here, only the ordinary boot and shoe spirit stain and creams. I make my own "Golden Antique" with a concoction consisting of "walnut stain crystals" with a little Chrome-yellow aniline dye in a solution of water and a saponin Q. S., mixed at the druggist for a few pence a pint. The sediment from the crystals give a very passable antique finish.

There are one or two good "leather finishers" particularly one called Kiwi Instant Shine, in five colours, including neutral and another which is a cellulose-finish and even more durable, but this I find very impractical for the craftsman in a small den owing to the heavy noxious fumes. I stick to an old leather varnish still obtainable at the old-fashioned out-of-the-way "Oil Shops." Most creams I have found too heavy and tend to clog up the carving.

Good tooling strap leather is another headache. Britain is noted for its fine leathers, but they were never processed for the carver. I now use a $3\frac{1}{2}$ to 4 mil. strap butt top quality priced at approximately \$20 a pair. I buy them straight from the agent of a large group of tanners. They are used to make the harness for the new market race stables, so they should be good, but they are not to be found in any retail store. At first I used to "scrounge" around at every shop that

sold leather, even the shoe menders. It took me nearly two years to find the most suitable leather, then to try to trace the source of a regular wholesale supply. I managed a foot or two here and there, this of course being useless for belt lengths. Eventually I found my wholesaler, walked in boldly, as if I were going to order a bale, fingered the hide I wanted, then with tongue-in-cheek, I ordered one butt. He listened patiently to my tale of woe, and promptly became my regular supplier and shrewd advisor. At first, I had to take them dyed with a heavy waxed finish, now after many conversations I get them as you would order straight from your local Craft Shop. This service would not be available to the potential leather carver who may give up the search long before.

The answer to most of our problems would, of course, be solved by an enterprising American Company realizing Britain as a great potential customer and investing in such a business run on similar lines to your own. Even the problems of importation, I am sure, could be solved by using engraving tool makers in this country, plus resources of our tanneries. There are none finer in either of these products which are the basis of all leather tooling and carving. This is my own favorite "pipe dream" but I am sure it has great



A commission of the Popular Party of Villa Palermas, Puerto Rico, offers a Travel Tote Bag as a Christmas gift to the Honorable Mayoress of the Capital City (San Juan), Felisa Rincon de Gautier.

Standing (left to right) are: Marcelino Mata, Marshal of the Committee; Ramon Iglesias, Member; Anastasio Rojas, Member; Salvador Acevedo, 1st Vice President; Gonzalo Marrero, President; Ramonito Rios, Secretary; Eusebio Gonzalez, 2nd Vice President; Gervasio Coto, Member; Gregoria V. de Gonzalez, Treasurer; Esperanza Roque de Mendez, President of the Ladies' Committee. Seated is the Mayoress, Felisa Rincon de Gautier.

This beautiful tote bag was hand carved of leather in the Southwestern U.S.A. style by Mrs. Fernandez . . . who also conducts an enthusiastic class in leathercraft at San Juan.

(Continued from page 14)
potential for the right man with the know-how. The proof of this statement is that while there are leather carvers in this country, only two stores display this type of leather goods, one of which I supply for the simple reason that they are swallowed up by private orders.

Carved leather is in great demand here, from the simple belt, to an expensively carved "buskadoo gun belt." Yes! Even the latter are much sought-after by shooting clubs and individual gun-collectors. Such orders fill my whole leather working time, and I find it impossible to supply the demand.

Writing of gun-belts brings me to the origin of my (and other leather craftsmen's) interest in carving, namely the rich history of the "American West." For many years I have studied and helped in research of life, conditions and famous people who helped to expand the "American Continent." Although this has no direct bearing on leather craft, guns, saddles, and other leather equipment played an important part in the lives of these people. Last year I had the pleasure to do some research into the ancestry of the "Tilghman" fam-

ily and uncovered quite a lot about this family, who were originally bailiffs and land-owners in "Kent" dating back to the 14th century. This work we did for Mrs. Zoe Tilghman, widow of the famous "United States Marshal," William "Bill" Tilghman.

I am grateful for the help I get from such people which indirectly benefits the reproduction of equipment used during this period, for say, a collector wanting belts and holsters, which were quite often very different as depicted in films and novel illustrations.

The technique of carving, I am sure, is pretty universal, the world over. It may vary on minor points, but personally I used the case, trace, carve, and stamp technique from the beginning without tuition, so I suppose most people are the same. Probably the only major difference is in the source and type of design. I make up most of my own, and when I have time, even design new flowers, at least I think they are new, or it may be a mixture of every tapestry or floral design I've seen. Anyway, having no regular source of ready-made designs, seems to improve one's creative ability in this field.

PARIS TEACHES LEATHERCRAFT

EDITOR'S NOTE: This Associated Press dispatch was used by special permission. Your editor hopes that this story has been published by many papers throughout the United States . . . and is brought to the attention of many of our Chambers of Commerce, School Boards, and heads of institutions of vocational education.

PARIS (AP) — French teen-agers study the ancient craft of fine leatherwork with all the enthusiasm that might be displayed by a similar class in aerodynamics or nuclear physics in the United States.

Determined that its famous hand-crafts shall not die out, the Paris Chamber of Commerce maintains a modern, well-equipped school for 200 students between the ages of 14 and 17, offering a three-year course in leathercraft. Students pay 500 francs (a little over a dollar) a semester for tuition, and can have lunch in the school cafeteria for about 30 cents. A staff of 40 instructors teaches the apprentices the fine points of the craft. During their three-year term students also have the opportunity of earning as they learn, since the school executes orders for Paris firms and shops. Says Pierre Quef, director of the school:

"We have three aims: First, to provoke a taste for their (the students') work; second, to find their special aptitudes; third, to teach them to be real workers."

"All our students learn modern methods of organization and mass productions as well."

Besides practical lab work, the apprentices, two-thirds of whom are

(Continued on page 16)

For the future? My ambition is to acquire a "saddle tree" someday, and carve a full rig western saddle, and when it is finished, mount it in my front room window, just for the Hell of it. After all, what better advertisement than that?

DON'T MISS THIS FIRST ISSUE!



FRONTIER TIMES is being brought out as a companion magazine to TRUE WEST, a publication which has been credited with creating a new type of Western journalism—fast-moving, dramatic TRUE stories of the Old West.

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- ★ **GENTLEMAN KILLER**, by J. Frank Dobie.
- ★ **THE BLIZZARD**, by Walt Coburn.
- ★ **THE FIGHT THAT FINISHED TOMBSTONE**, by Tom Bailey—it WASN'T the one at O. K. Corral.
- ★ **THEY COULD LAUGH AT DEATH**, by T. Walt Hogan.
- ★ **"THE FIGHTIN'EST RANGER"**, by Eugene Cunningham.
- ★ **WELL'S FARGO'S GOLD BOAT**, by Richard H. Dillon.
- ★ **THE LAST OWL-HOOT**, by Eric Thane.
- ★ **DEATH VALLEY SILVER**, by Clarence E. Wager.

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P. O. Box 1386 Fort Worth, Texas

SUBSCRIPTIONS DONATED TO SCHOOLS

Recently we received an order for ten subscriptions to be supplied to some deserving class in leathercraft. The donor says that faster progress is made by students who read THE LEATHER CRAFTSMAN than by those who just follow the teacher and text. Furthermore, the students who take THE LEATHER CRAFTSMAN magazine home with them, and read it, derive more inspiration and enthusiasm for "the most rewarding of all crafts."

The donor asks that his name be withheld and that interested teachers apply to the Editor, *The Leather Craftsman*, P. O. Box 1386, Fort Worth, Texas.

(Continued from page 15)

girls, get four hours a week in mathematics and general subjects, three hours in leather design and an hour of physical culture. Girls have an additional three hours in housekeeping, cooking and baby care, for the school director knows that most of them will marry, but go on working.

Wearing neat white apron-coveralls, the students begin their day at 9 a. m. and finish at 5:30. Nearly all live at home with parents in Paris or nearby suburbs.

"We get the daughters of doctors and the sons of manual laborers," says Quef. "We get all kinds, but we hardly ever get a child who wants to quit before graduation."

When director Quef makes a tour of the labs, students jump to their feet until his cheerful "to work" sends them back to their benches. To meet its three aims, the school is divided into seven laboratories where three specialties are taught: "maroquinerie" (mostly handbags and billfolds—the word comes from moroccan leather); "gainerie" (boxes and cases of all kinds—the word means a sheath); and "sellerie" (briefcases and luggages rather than saddles, as the name suggests).

In the "sellerie" workroom, where strong-smelling buckets of glue boil and bubble on each table, 18-year-old Georges Marcaillou, a third-year student from Argentuil, carefully handsews a briefcase. Says he:

"I prefer hand-stitching. It's so much better looking."

Guy Gras, 17, is president of the student committee and wants to work in the luxury handbag trade.

At the next table blonde Francine Trapet, 16, polishes a just-finished billfold. Says she:

"Papa wanted me to be trained here. I already have an aunt in the business."

Every student spends enough time in each department to pick his favorite, then specializes. All learn both machine and hand-stitching, but according to one of the instructors boys gravitate to hand work while girls prefer machines.

"We never have enough graduates," says Quef. "Last year we had 60, and nearly 400 requests to hire them. I even had a visit from an American manufacturer who asked me if I could save him five graduates every year. But I had to tell him that we haven't enough for our own French industry."

Chicago Leathercraft Show A Huge Success

By WALT WILKIE

Craftsmen from five states and Canada attended the second annual Leathercraft Show held by the Prairie State Leather Guild March 9th at the Conrad Hilton Hotel in Chicago. Attendance was limited to 250.



Lou Roth and Cliff Ketchum demonstrating during the Prairie States Leather Guild second annual Leathercraft Show at the Conrad Hilton Hotel in Chicago, Illinois, on March 9th, 1958.

Actively participating through demonstrations, display booths and attendance were the Illinois Valley Leather Guild of Peoria, Ill.; Milwaukee Leathercrafters of Milwaukee, Wis.; Eastern Leathercraft Guild of Rochester, N. Y.; Flint Leather

Guild of Flint, Mich.; and the Windsor Leathercrafters of Windsor, Ontario, Canada.

Cliff Ketchum and Lou Roth of Los Angeles, two of the most skilled craftsmen in the country, were the feature attractions, and demonstrated alternately throughout the day.

An exhibit of Al Stohlman and Christine Stanley originals, including *The Leather Craftsman* cover carving of a boy and his horse, was sponsored by the Craftool Company of Los Angeles.

Highlighting the activities of the day was Hibiscus Bag Contest conducted among members of the Prairie State Leather Guild. The judges, Raymond Cherry, Cliff Ketchum and Lou Roth, commented on the excellent craftsmanship of the entries. Class A winners (with more than

(Continued on page 18)



Wayne Angel, Virginia Barber and Margo Berg looking over the original carvings of Al Stohlman and Christine Stanley exhibited by Craftool Co.



Hibiscus Bag Contest winners, left to right, Ed. Doll, Roy Jentzen, Trudy Schaefer, George Reininger, Dennis Nester and Blanche Hoffman.



Walt Wilkie, left, receives Ken Griffin Award from Matt Burzynski, Chairman of Griffin Award committee.



Tony Genco, Eastern Leathercraft Guild of Rochester, N. Y., with his popular display of Lacing Techniques.

By DOROTHY MUMA

Prudhommes Garden Centre, near Vineland, Ontario, in the heart of the Niagara fruit belt, was the scene of the Eastern Regional Meeting of Leathercraftsmen on Saturday, May 3rd. In this luxurious setting surrounded by the first blossoms of the fruit season, 208 leathercraftsmen assembled from Buffalo, Rochester, Flint, Dearborn, Cleveland in the U.S.A. and from Guelph, Barrie, London, Toronto, Tillsonburg, Chatham, Welland, Hamilton, Niagara Falls and St. Catharines in Canada. Flint leathercrafters traveled approximately 250 miles to attend the sessions. Although many people came Friday night and stayed until Sunday morning, the official registration was 9 o'clock Saturday morning, followed by a continuous program until late at night.

Displays of work were shown by guilds from Rochester, Buffalo and Flint from the U.S., and from Hamilton and Toronto, Canada. Features of this exhibition were the zippered stamping tool kit in the Hamilton display, leather jewelry from Rochester, family tree with spaces for photographs from Flint, coat of arms from Toronto, and bookcovers from Buffalo. It was evident that leathercraftsmen in the East are endeavoring to get away from commercial patterns and trying their hands at original design with some fascinating results. There was little work that was not harmoniously colored and this too is a big advance since leathercraftsmen first assembled from both sides of the border in 1954. One unusual item was a planter made from an odd-shaped piece of scrap leather left as much as possible in the shape

CHICAGO SHOW

(Continued from page 17)

three years carving experience) were Trudy Schaefer, Roy Jentzen and Ed. Doll. Class B winners (less than three years experience) were George Reininger, Dennis Nester and Blanche Hoffman. Prizes were trophies and sets of Special Craftools.

The Prairie States Leather Guild annual Ken Griffin Award was presented to Walt Wilkie for his outstanding service and accomplishments in the field of leathercraft.

Ocean Leather Corporation of Newark, N. J. exhibited an interesting display of shark leathers, shark jaws and teeth.

Many door prizes were distributed, and visitors were served sandwiches, coffee and cookies.

Eastern Regional Meeting



Left to right: Harold Wilson, Chairman of the Eastern Regional Meeting of Leathercraftsmen; Jim Courneya, Hamilton, Ont.; Mrs. Harold Wilson; Fred Brown, President of the Canadian Society of Creative Leathercraft. Photo by Hamilton "Spectator"

in which it was purchased and resulting in a sort of driftwood effect.

Continuous demonstrations started at 10 a. m. and went on until 4:30 p. m. These included expert demonstrations on purse framing, tooling, dyeing, thonging moccasins, making lapel pins, designing, embossing, skiving, braiding, box covering, glove making, flowers, assembly, decorative cuts, saddle stitching, and making lacing. Demonstrators came from Barrie, Buffalo, Toronto, Flint, London, Rochester, Tillsonburg and Hamilton. It was practically impossible to see all the demonstrations of course, as four were going on at once all day, but as can be seen from the above list, there was plenty of variety to suit all interests. Several demonstrations of coloring, for instance, were set at different times to allow for more viewing of that technique. It was extremely interesting to have different people showing their methods of one technique. In short, if one could have followed the whole day's demonstration's closely, one would have had a complete course in leathercraft from designing to assembly.

At the banquet in the early evening, a talk was given by the great grandson of the founder of Wickett and Craig Tannery, Toronto, telling

of the processes that craft leather must go through to become the material that is turned into leather items by avid craftsmen. Door prizes were donated by craft services both in the U. S. and Canada, and included books, cement, dyes and merchandise certificates.

In the evening a discussion was held at which questions from the attenders were answered by a panel of experts including Fred Fischer from Buffalo, Mrs. Irla Ford from Hamilton, Mrs. Margaret Jennings from London, Mrs. Ruthmary Koegler from Flint, Robert Muma from Toronto, and Mrs. Carol Rufin from Rochester. Dr. Ralph Larmour of Toronto acted as moderator. Questions ranged from how to finish lacing to dyeing leather white and were answered in detail by panel members. Following the panel discussion, slides of the last International Assembly of Leathercraftsmen held in Rochester in 1957 were shown, giving glimpses of both the leatherwork and the activities.

Hamilton Guild was the host group for this event under the capable leadership of Harold Wilson whose tireless efforts made the weekend an outstanding leathercraft success.

If we multiply the great variety of leathers (such as cow, goat, sheep, etc.) by the number of methods of tanning, by the methods of finishing and the techniques by which it can be worked, we find we have in our hands one of the most versatile of all craft media. Indeed the leather-craftsman should be limited only by his own imagination as to what he can do and how he can use this medium.

Let's examine just one potential of this field—leather as a means of communicating and preserving ideas. Almost from the beginning of recorded history leather in its rawhide form of vellum and parchment, because of its durability and the fact it can be inscribed, has been used for legal documents, diplomas, citations, awards of merit, and in the early centuries before paper, for making books. It was on this leather that the fine art of illumination in ink, water colors and gold leaf was born and developed into one of the most exquisite of all the arts.

Leather that has been vegetable tanned can be impressed and embossed. This fact, of course, is the underlying principle of almost all leathercraft as we know it. But leathercraft usually communicates and preserves ideas only in the form of pictorial and abstract decoration. Did you ever remove the ribbon from your typewriter and try to write a letter on a moistened piece of thin tooling leather? Then try it and immediately you will see the possibility of using this leather too, with letters and figures, to announce awards and recognize meritorious achievement, etc.

One of the earliest forms of money was in leather with the picture of an ox which was the medium of barter in those days, crudely impressed on it. Even in recent times leather was used as money in parts of the United States as an emergency measure, but was soon recalled and destroyed. Perhaps some reader can give us more exact information on this interesting bit of lore.

SEALS

In our leathercraft studio since 1951, we have issued Certificates of Merit to our pupils affixed with a seal of leather as in the accompanying photo. The seal is made up of hard printer's type set in a brass ring (obtainable from a printer's supply house) with plaster of paris. The impression is made by means of a small letter press. The edges of the leather are skived thin and the top is lacquered or waxed and antiqued. Finally a leather ribbon of any color

(Continued on page 20)

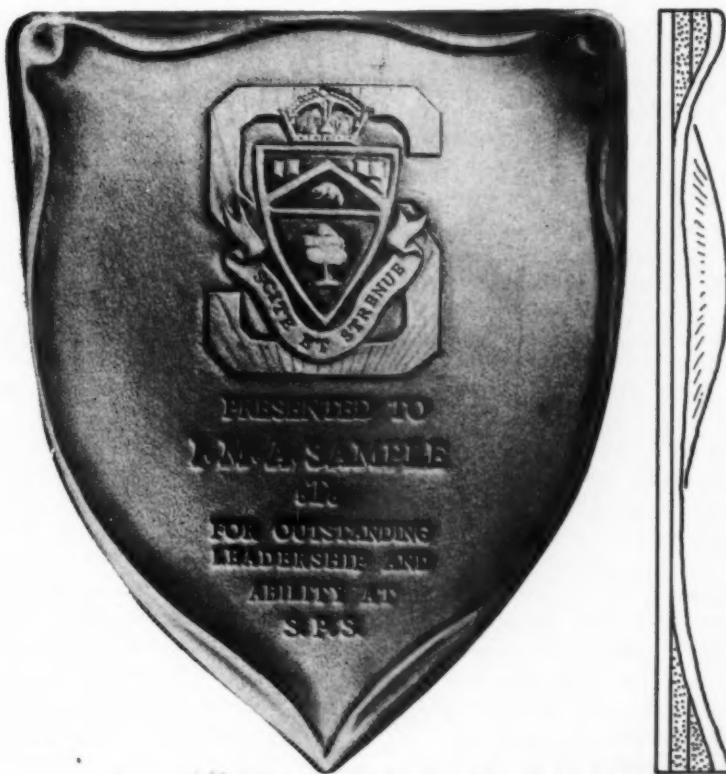
LEATHER TROPHIES

(Seals, Medals, Ribbons, etc.)

By ROBERT MUMA



This could be an all-leather certificate if parchment were used instead of paper. The seal and ribbon however are leather. The center part of the seal is put in with a brass stamp, but any large saddle floral stamp would do.



A LEATHER MEDAL

The elevation at right of the photo shows construction. Note how the three corners are raised by means of a two-piece leather wedge inserted between the two main pieces of leather. The center of medal is similarly raised by a skived circular piece of two-ply leather. The edges of the medal are stained then rubbed and shaped to a glassy finish with a bone folder.



(Continued from page 19)

of Florentine lacing is attached to the back. I now use a wine "titling skiver" for this purpose. It is a highly glazed and very thin skiver used for titling the backs of books.

LEATHER MEDALS

The Engineering Society of the University of Toronto's School of Practical Science has for many years awarded leather medals for outstanding leadership and ability to a selected three of its graduates each

year. Until a few years ago these were machine gold stamped on a 4"x5" shield made from a single piece of limp leather. I make these now on a piece of 6 oz. leather cemented to a piece of 4½ oz. leather. They are gold stamped with the school crest, details of the award, and recipient's name, etc. The background is a matted vignette with the university colors and a highly finished edge. The Engineering Society which awards these medals is a student body and their budget necessarily limits the amount of work put on them. With a more ample

budget there is hardly any limit to what can be done in this field. The accompanying illustration is a variation of these medals which suggests some of their possibilities.

OTHER TROPHIES

At present there is a rapidly growing interest in the use of leather for award ribbons and rosettes at agricultural fairs and exhibitions throughout the United States. As this trend develops other uses will be found for this or related techniques.

Award ribbons could be made from 1¾ oz. cowhide or calf either commercially gold stamped or blind stamped—that is with heated type on a moistened leather. They could also be made from skiver in any color, which being sheepskin is more economical. This would have to be gold stamped. The ideal leather however, would be the titling skiver which is very thin, comes in bright colors and has a glossy surface. With gold stamping they would make beautiful yet economical ribbons.

LETTERING

Many craftsmen avoid this kind of work because of the lettering involved and because it is impossible to do a professional job of small lettering with conventional leathercraft tools. Metal type is necessary for this.

Some dealers offer sets of steel letters and figures to be pressed or hammered into the leather. These are satisfactory for some types of work but the craftsman who would like to go into this kind of work seriously should have a good set of letter sizes and styles. These are best procured in fonts or sets of printers type. 8 point and 14 point are good sizes to start with. A font has several of each letter and figure so that with a hand type holder it is possible to set up and impress whole lines of type at once.

Editor's Note:

Mr. Muma is author of "Color in Leathercraft," and originator of "Mumart Tooling and Carving Designs." Together, Bob and his wife, Dorothy, operate their Mumart Studios of Creative Leathercraft in Toronto, Canada. In an early issue of "The Leather Craftsman" he will discuss more ideas along this line under the title "Heraldry in Leathercraft."

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FORT WORTH, TEXAS



HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch Sales Consultant

Fortunately a Leather Crafter need not be a specialist in making only one item. It might be fine if he were doing leathercraft entirely, to be able to make one single type of bag or billfold but that could become monotonous.

Usually he likes to switch around from bags to belts, to billfolds and sundry items, then back again to bags. Of course his sales dictate his operations.

Have you ever thought of increasing your sales through offering an item that is not now in general use as being made of leather? The idea is not new but the item has not had great sale because no one has really attempted to SELL it. So — here's your chance to get in on the ground floor.

I have reference to LEATHER PLAQUES.

The picture shown is of a plaque given to me by a young lady living in California. It is one of my most prized possessions as it represents Friendship and a "Thank you." It is more beautiful and attention getting



This is Mr. Fisch's treasured plaque.

than plaques I have won in salesmanship.

The plaque is made of heavy skirting and measures 10½ inches by 14 inches. The edge is decorated with a white lacing which makes it stand out and look very rich. My ranch brand is at the top. The lettering at the bottom is done in a special type of ink that has not faded and has not been renewed even though it is dated 1950.

Back in the late 40's, there were not many Leathercrafters. It was still an art handed down in the family. Sammy Sisco and her sister Bertha learned the Art from their father and brother. They were two young girls with a lot of ambition and a whale of a lot of talent. Very young but very expert.

At the time, I was associated with a Texas boot manufacturing firm and we were enjoying an unusual demand for boots with "Hand Stamped" tops. The tops had to be stamped before the boots could be made. It was not unusual for us to ship the girls 50 or 100 pairs of tops at one time. The plaque was an expression of appreciation for the work I was sending them.

You, too, can make plaques of this and other types. You can SELL the idea to your County or State Fairs. They are very fitting for Live Stock Shows and Rodeos as well as for Horse Show events and anything pertaining to Live Stock.

They can take the place of bronze plaques or printed scrolls that must be framed.

Another suggested method is to use a light weight piece of tooling calf and cut it into the shape of a hide, then tool it with the design and lettering you want. Now take a

fine piece of one inch board, preferably of hardwood, cut it somewhat larger than your hide, finish the top and edges nicely and tack it on with small escutcheon pins.

Will the plaques last? Notice this one is dated 1950. It has been hanging in the entrance hall of my country home for these eight years and is more mellow, more beautiful than ever. Aged — yes but age has helped its appearance.

To SELL such items, you must first make up a model, then show it. Your local or neighboring Bankers might want to present one to some outstanding Farmer or Live Stock Producer in that area. Your Chamber of Commerce or any C. of C. in your area could be interested. They are wonderful for FFA and 4-H trophies. Try the A. & M. Colleges. The idea of metal for plaques is getting old. The public is ready for something NEW and exciting.

You can tool and stamp the lettering and design as cheaply as it can be done by metal engravers. You can produce these at little more than the cost of a fine bronze plaque and they will be more appreciated.

Honestly folks, there is an unlimited market for these plaques which become lasting memorials to the recipient and a permanent advertisement for you.

These are so-called "Specialty Items" and they simply will not sell themselves. You have to SHOW them. You have to tell your prospect why a plaque made of leather is better, more beautiful, more appropriate and more appreciated. Tell them something about leather and its ROMANCE — its close relationship to both man and nature. Give them a reason for buying a leather plaque — stress the BENEFITS.

مِنْشَةُ الْمُجْمِعِ الْمُهَبَّيِّ

The ARABIAN HORSE

PATTERN PAGE

Don't CUT
DOTTED LINES!





HOW TO Cameo-Carve

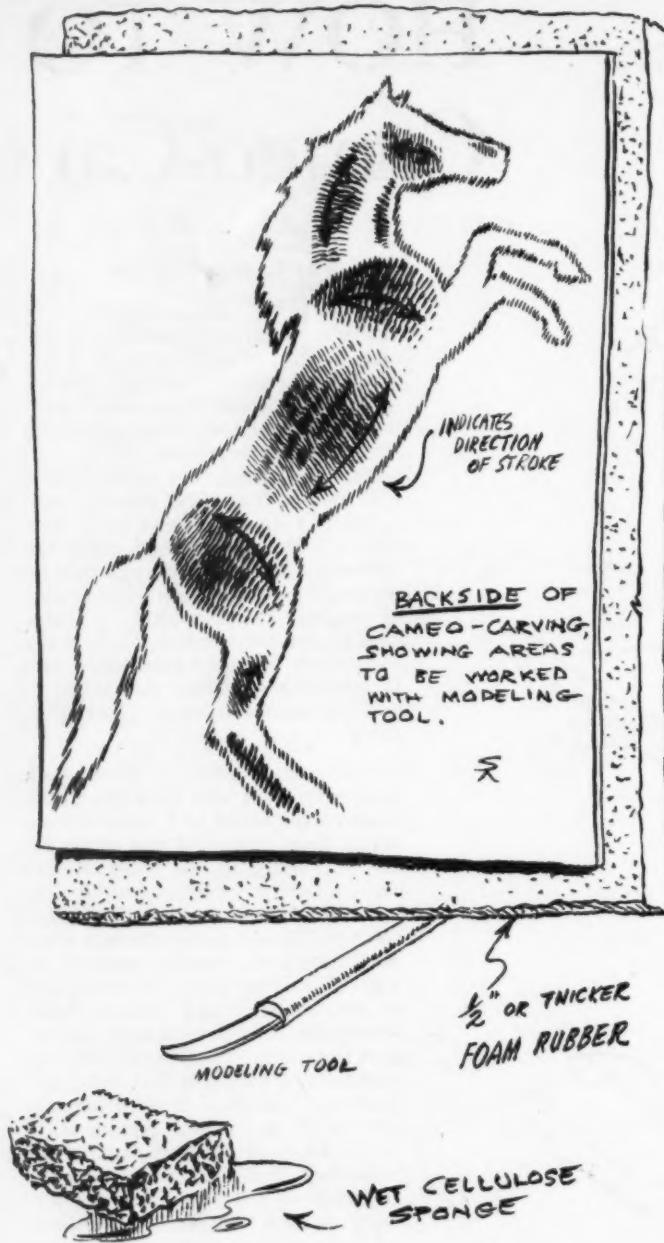
By RANDY STEFFEN

The carving and modeling of figures in leather in bold relief is not new, but the name "Cameo-Carving" is. In a few words "Cameo-Carving" is a system of obtaining cameo-like effects in tooling figure designs in leather by raising the leather while still damp from the reverse side. Actually a simple process, yet it does take a little practice and study before a leather craftsman can become proficient at it. As with other phases of leather craftsmanship, Cameo-carving can be overdone . . . so study these three examples carefully before undertaking your first stab at it . . . and the results should be most gratifying.

This page of patterns should be a good start, and will show the three-dimensional effect of Cameo-carving better than with most any other figure . . . and with less effort. Horses are perhaps the most beautiful creatures God ever created. In action their bodies and limbs attain a grace and smoothness hardly matched by any other living thing. While a leather craftsman should have a basic knowledge of horse anatomy and action to be able to portray this animal faithfully, it is hoped that these patterns and photos of finished carvings will enable any serious leather worker to obtain satisfactory results. It's important that you make frequent reference to the photos as you proceed, so that you place the muscles in their proper relationship to the rest of the figure.

The first step is to decide what size your finished leather plaque will be, then cut the leather to size, dampen it in the usual way, and set it aside to case. While the moisture in the leather is softening the fibres so it will tool correctly, place a sheet of tracing paper over the horse you want to start with and trace off the design very carefully on the paper. Remember . . . you cut the solid lines only! The dotted lines indicate areas to be modeled with a modeling tool; DO NOT CUT DOTTED LINES!

(Continued on page 24)



(Continued from page 23)

Assuming that you've traced down the horse on the leather, and have cut all the solid lines . . . only after checking the photo frequently to make sure which lines are cut deeply and which lines are cut lightly . . . use whatever bevelers are necessary to outline the figure quite deeply. Bevel squarely around the irregular points of mane and tail, and come back later with #902 or #941 figure carving tool to catch the fine parts of mane and tail. Use a #892 undercut

beveler or a #935 beveler to tool the deep parts of the nostrils.

Now you should be ready to start the modeling of the muscle structure and the small details of the head. Use the flat part of your beveler and hold it like you would a pencil for the light strokes, and work in the features and muscles with as much pressure as it takes to indent the leather deep enough. Your leather will work better for modeling if it's a little on the dry side. If it's too moist it'll spring back up like rubber.

If you plan to use a background

tool on the background, use it only after you've finished all details of the horse. The swivel knife is used to texture both mane and tail. Use it carefully . . . it's mighty easy for it to slip and wreck a few hours work!

Now turn your leather over on the backside. You'll notice that the complete outline of the horse is clearly visible where the tools have darkened the leather from pressure. Now take a small cellulose sponge and dampen the area of the figure liberally, so that the leather will be flexible when you're ready to raise the figure. You MUST have a piece of foam rubber large enough to cover at least most of your figure . . . and this foam rubber must be placed directly under the leather for this part of the project. Instead of working on your pounding board or marble you'll be working directly on the FOAM RUBBER! Now take the modeling tool, holding it at first like a pencil, and staying well within the indicated outlines of the figure, start at the horse's haunches and begin to put pressure on the area you want to be raised . . . gently at the edges, and more powerfully in the center. Inspect your progress often so you don't raise some part of the horse that shouldn't be raised. Refer to the photo as often as it takes to make sure you're raising the right areas. On horses only the haunches, barrel, shoulders, neck and jaw should be raised. The diagram of the backside of the rearing horse shows the varying pressures that should be placed on corresponding areas to obtain the results shown in the photo of the finished carving. A little practice with this system should allow you to create your own Cameo-carvings that will have a lot more life than ordinary flat carvings. You'll be delighted with the results . . . try it!

In subsequent issues there will be pattern drawings of other figures, buffalo, longhorn cattle, mountain lions, deer, etc. If you have any preference or suggestions, please write the editor of *The Leather Craftsman*. And when you've completed some Cameo-carvings of your own mail them, together with sufficient return postage, to this magazine. The best examples will be published from time to time. Those carvings submitted without sufficient return postage cannot be returned.

See pictures of Randy's Cameo-Carved Horses on pages 25 and 26



Vol. II, No. 5

The Leather Craftsman 25



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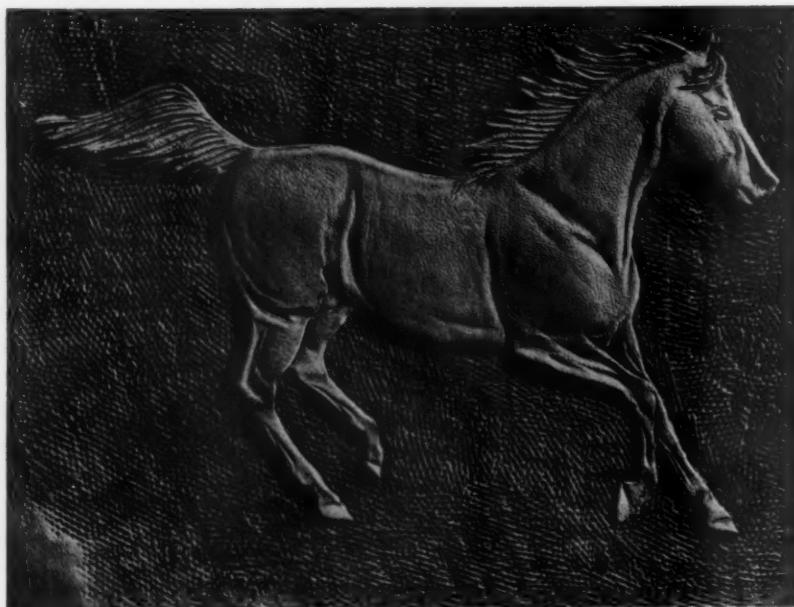
The Pony Express

P. O. Box 326
Sonora, California

Cameo-Carved Leather Pictures

By Randy Steffen

USE CARVING PATTERNS ON PAGES 22 AND 23





LEATHERCRAFT FOR STOCKMEN

By GENE HOLDER

There are times, so it seems, when the leather craftsman can't find a customer and then, when he does get one, orders come in a rush and the craftsman finds himself snowed under. If we stop to think we realize that the customers are always there and the fault lies in the fact that we haven't taken enough trouble to find them. I have found a wonderful market for my products and the purpose of this article is to give others a chance to get on the band wagon. Now, before you say that I must have a hole in my head let me explain.

With me, leathercraft is a hobby that is fast becoming a business. I didn't intend it that way, it just happened. There are more customers

than I can handle unless I do make a business of leather; therefore, I decided to show others the market that I have found. My leathercraft market is the livestock industry. You might say that I am selling the leather back to the man who produced it.

The average livestock breeder is usually not too breed conscious. But the registered livestock breeder, who supplies the foundation stock, is very breed conscious and tries at all times to identify himself with his breed, especially at the livestock shows. His feed and water buckets along with all of his equipment, is personalized with his ranch or farm name. He is already sold on the idea that he must advertise his stock, so it's very easy to sell him on the idea of a billfold

with a picture of the animal that he is breeding. Mrs. Stockman, especially the horse breeder's wife, is usually along at the show and she too takes extreme pleasure in being identified with their breed, so a nice shoulder bag with a picture might be just what she is looking for.

Before we go farther let me issue a warning . . . *don't try to sell the stockmen at the show*. Before the show he is under extreme pressure and is a very busy person, since he must try to win the show with his stock. After the show he is either on cloud 9 or he is in the depths of despair, depending on whether or not he placed with his stock. In either event he isn't likely to be in a very receptive mood so it would be best

(Continued on page 28)

(Continued from page 27)

not to bother him. I might explain that I know all of this because I am a Appaloosa Horse Breeder and have had my share of nervous stomachs at the shows. It seems that most people think a breeder is worth a bale of cotton to them and that they are a whole lot easier to pick.

Even if you do find a breeder who might be a prospective customer you would have a hard time selling him unless you had the finished article with you. The best method is to get his name from his stall signs and send him a picture of one of your finished products. Be sure and have a professional photographer take the picture since the sale might be lost by the use of a poor picture. Extra prints are usually very reasonable and, too, the original won't cost as much as you might think, since there is no need for several proofs.

Let's say that you have attended a livestock show and have jotted down a list of names. Did you classify them according to the breed of livestock that they were exhibiting? A Hereford breeder wouldn't find a picture of a billfold that portrayed an Angus very attractive, and by the same token a Quarter Horse breeder just wouldn't take a second look if the item portrayed an Appaloosa. Your thoughtfulness in this respect might make your chances of a sale much better. Why can't you just write to the breed registries and secure a list of breeders' names? Most breed associations are hesitant on this because of the time and expense involved if they supplied every merchant that requested this service and it would also cause ill will if the breeder was plagued by an avalanche of unwanted mail.

With the above thoughts in mind let's assume that you are ready to start on your project. Well doggone, we plumb forgot that you wasn't an artist, so portraits are out, but the field is still wide open. There are numerous breed journals and horse publications to be had and each is a treasure house of photos and prospective customers. Somewhere in them you will find just the picture and just the action that you need, whether it be a champion at halter or War Paint tryin' to launch Casey Tibbs into outer space. A stockpile of these is always an asset to the beginner as well as the advanced artist.

When you start to transfer your photo to the leather remember that it is always best to use tracing film since you will need the photo to complete the picture once that you



have transferred it to the cased leather. To the ordinary person your work might look like a masterpiece, but remember that your prospective customer is a breeder and his eye is well trained to detect flaws in the conformation of an animal, so do your best. Go to your Tandy store and pick up Al Stohlman's figure carving books and study them closely since the knowledge that you get from them can be transferred to the figure carving of almost any animal.

Now we come to the dye work . . . and I am not going to attempt in a few paragraphs a subject that needs a book. I will pass along a few hints on the matter though and hope that you can benefit from them. The two basic colors that you will encounter in livestock are red and black or the various shades thereof. Red can be high-lighted by using colors from a reddish yellow to almost the pure color. I always highlight my black with a medium blue. Always use your black in the pure form, since the use of a reducer on this color can only give a washed-out look. Reds or browns I should say may require as many as four distinct shades from the high-light to the shadow. Always buff the finished work to rid it of any residue that might have been left on the

surface by the dye. If left on, the Neat-Lac will appear to pull the dye when it really is just transferring residue that should have been removed before its use.

If you use dope for your white color, then wield a fast brush when you apply the Neat-Lac. If there is a doubt that you didn't cover good on the first application of Neat-Lac, then wait until the first coat is thoroughly dry before attempting a second coat.

Mixing of various shades of dye is a problem that is easy to overcome if you will start with your lightest shade of a color and then produce the darker shades by adding pure color. When a desired shade is obtained then dye a small piece of leather and tape it to the bottle. In this manner you are never in doubt as to which shade to use to produce the desired color. Always use a different brush for each color of dye; you can never get a brush entirely clean of another color.

Practice on your scrap leather and when you think that you have figure carving whipped then try selling your leather goods back to the man who first produced the raw material. Remember . . . THE CUSTOMERS OF A CRAFTSMAN KEEP COMING BACK.

SPORTSMAN BELT

By BILL LEFTWICH

For folks who like to fish and hunt the "Sportsman Belt" is the answer to the often heard statement, "he has this and he has that, I just don't know what to get him!" If you are unable to draw your own designs, you can usually find something suitable in any sporting magazine. The fish and game designs can be made from one and a half inch width down to one inch without much trouble, and the larger the girth, the more pictures you can tool in. The most popular size for men that do not wear Levis is one one-eighth inch. Some khakis will take one and a half inch but then some won't; so you are always safe by suggesting

one one eighth inch to a customer. These designs show up to the best advantage when the background has been stamped and dyed brown or black.

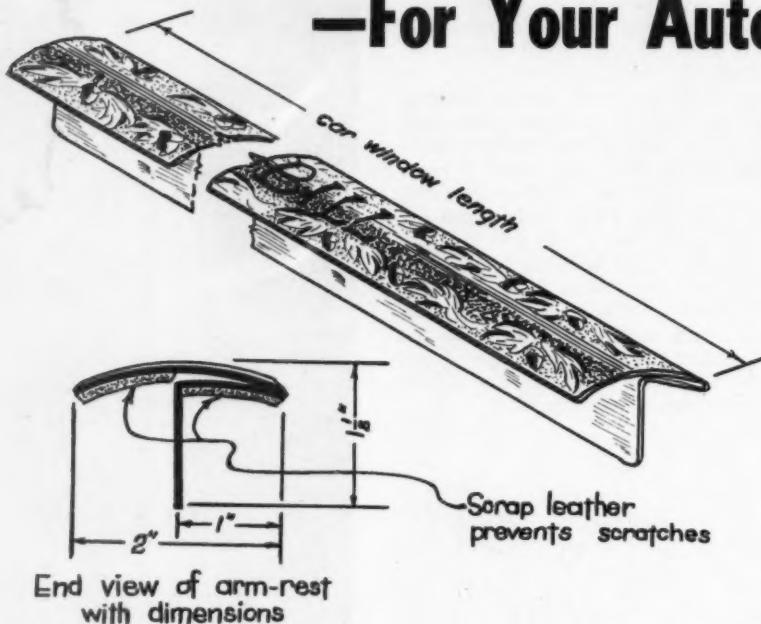
All hunting or all fishing designs may be used for certain customers that prefer one or the other. And a combination of hunting and fishing can be worked out for the customer that likes both. Plain, nickel buckles, three fourths inch, with two keepers and tip finish the belts off; but always price the belt without the buckle, for many will have their own buckles. If they don't specify a certain size taper, indicating that they don't have a buckle, then suggest one of the buckles you have on hand.



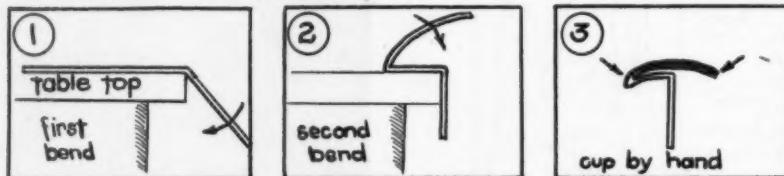
Photo by Hunter's, Alpine, Texas.



Personalized Arm-Rests —For Your Auto



Forming the metal backing:



By MARY and JIM MURPHY

We all know how "fryin' hot" the window openings become when the family buggy is parked in the summer sun for any length of time! Here's your chance to get away from that braised-forearm sensation and also give your car something a little different in monogrammed identification. Try adding that "personal touch" to the family car by installing these dual purpose arm-rests.

The first items you will need for this project are two pieces of 16 gauge galvanized or aluminum sheet. Each should be as long as your auto window openings and $4\frac{1}{2}$ inches wide. The necessary forming of this stock can be accomplished quite easily with nothing more than your raw-hide mallet and the edge of your workbench for tools.

First, pencil-in the two bend lines

—one at a width of $1\frac{1}{2}$ inches, and the second at one inch beyond the first. Then bend the metal backing in the same order, and follow this with the necessary cupping of the top to fit the contour of your auto door. Of course, the bottom tab slips between the door glass and the mohair or felt anti-rattle. Be careful when working with just the metal stock that you don't accidentally scratch the window moulding. This will not be a problem after the project is finished since the bottom of the arm-rests can be easily "scratch-proofed" by gluing on strips of either scrap leather or foam rubber. The next step is to round off the six corners slightly with either a pair of tin snips or a file.

Now that you have the tin-work out of the way, you can get back to your favorite hobby. Assuming leathercraft is your favorite, you no doubt have a particular belt design tucked



Mary Murphy registers cool comfort as she demonstrates the Arm Rest.

away that you feel is the most attractive. Now is the time to bring it out!

A two-inch belt pattern will be the easiest to use on this project, but you will find that by using a one-inch pattern *twice*, that an interesting effect will be obtained. The name or initials that you decide to use will be emphasized by the horizontal line which results when one belt pattern is "run-in" beside itself.

Trace your chosen design and monogram on two pieces of 3 ounce tooling calf of the approximate size. The "his-and-hers" theme works well on these items. For instance, "Dick" on one door, and "Jan" on the other.

One leathercraft fan who owns a four-door sedan carried the theme one step further! He suggested *Host* and *Hostess* for the front doors — *Guest* and *Guestess* for his rear ones! This could hardly be called a personalized approach, but it may give you an idea of the variety that may be used.

After the design is traced, you can put your swivel knife to use. Be careful with your depth of cut. Try to remember that this material is light and will not take the hefty cut that a belt blank requires.

From this point, the usual leather-working procedure is followed—beveling, shading, decorative cuts, etc. But before you attach the leather to the metal backing permanently, an intermediate gluing step is required. By using rubber cement sparingly you can attach the leather to the metal form long enough to trace the correct fit with a pencil. Then re-

(Continued from page 30)

move the leather, cut it to size and carefully skive all the edges. (This intermediate gluing is necessary since the leather may have stretched slightly during the tooling operation.)

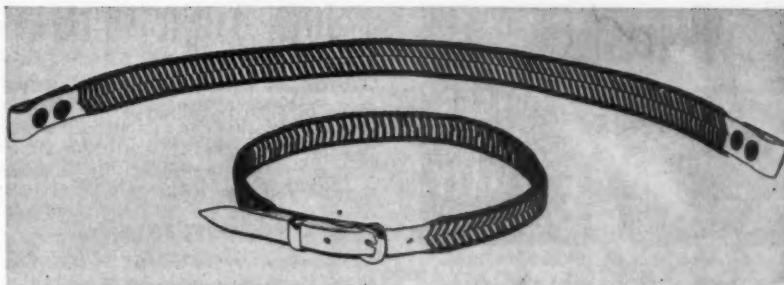
Now you are ready to complete the arm-rests. The last four steps are simply (1) glue, (2) dye, (3) finish, and (4) install.

(1) The glue should be of the waterproof variety. Apply it carefully on all edges to prevent the leather from curling under normal use.

(2) If you decide to dye the arm-rests with a bright color or two, keep in mind the color of the car to which you will attach them. A smear of the dye on a scrap of leather will allow you to "look before you leap."

(3) An excellent finish can be obtained by first applying the preparation called Tan Kot. Follow with a top coat of Neat-Lac. This finish will resist hard use, abrasions, adverse weather conditions and it will not stain from perspiration.

(4) The last step is up to you! Installation of your new arm-rests consists of just slipping them into place. Should weather conditions necessitate their removal simply roll up the window and they are off.



A New Style of Lacing

By JOSEPH ZDERAD

Here is a new style of lacing which makes a fine belt or an elegant purse handle. And it is not only as easy to do as the old method, but it also eliminates punching half the lacing holes!

This is how it is done: simply punch a single series of lacing holes down the center of the belt or purse handle, and lace through them from both edges.

The half-inch belt, as you know, is becoming very popular. This new method lends itself to that size particularly well. As the illustration shows, the top half of the lacing is done in the usual manner, from left to right. But the bottom half of the lacing is done in reverse. That is, from the front of the belt as usual, but from right to left. This results in the chevron or herringbone pattern.

The purse handle, on the other hand, carries out the usual left to right method on both edges, and the result is the diagonal pattern.

Only the chevron and the diagonal patterns are shown here, but there are many variations. There are, in fact, more than we can obtain by the old method since the lacing now meets in the center and gives us new overall patterns. We can now work on the entire belt or handle surface instead of just the edges.

Amount of Lacing Required

Both projects in our illustration are laced with the double cordovan stitch, using 3/32" lace, and six holes to an inch. For the belt a straight-in-line punch is used for the lacing holes. They are midway, or 1/4" from either edge, (and it is a thick belt—1/8"). In this case the lacing required is 9 times the distance to be covered. On the purse handle an angle punch is used for the lacing holes, (since the pattern was to be diagonal). The holes are 3/8" from either edge, and

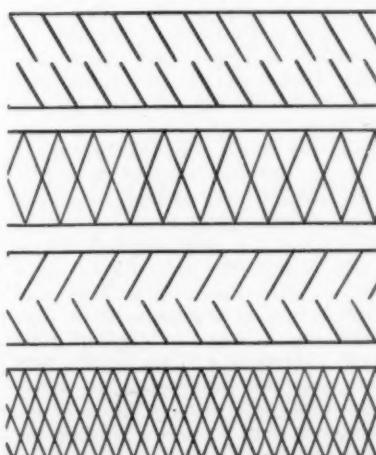
the lacing required is 10 times the distance to be covered.

Some Don'ts

You will notice in the illustration that neither the billet nor the buckle end of the belt is laced. This is advisable because it is awkward to run a laced piece of belt through a buckle, (even a roller-type luggage buckle), and a laced belt often will not fit in a standard size keeper. If you must lace the billet, (though it is hard to imagine why you should have to), you must use a larger buckle than one that would normally fit the belt. Since each edge gains 1/16" by the added lacing, the buckle and keeper will have to be at least 1/8" larger than the width of the belt. For a half-inch belt, for instance, you would need at least a 5/8" buckle and keeper. (Even then chances are that the keeper won't sit high enough to accommodate the lacing, and you'll have to make a bigger one yourself.)

Another reason for not lacing the billet is the poor appearance of it. A

(Continued on page 32)



A few variations of the new style of lacing.



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(Continued from page 31)

laced billet makes the belt look overdone.

Another DON'T it might be well to mention here is don't lace a purse handle which has a slip-over loop. This is the type of handle often used on bucket bags. It's not good to lace these handles because they require a snug loop in order to operate efficiently and smoothly. And, while laced handles can have snug loops on them, it is not advisable because the lacing tends to catch and jam on the loop. Furthermore, the lacing becomes shabby from sliding the loop back and forth over it, even though the lacing has been properly waxed before use and seems to lie flat and smooth.

Post Script

If you have a small piece of scrap leather handy, (and who doesn't?), you might want to give your project an added touch by inscribing some cheerful saying on it. For example: "Wear it in good health!" This little tag takes just a moment to make, (a vibro-tool is ideal), and yet it provides that extra finish which you yourself would be delighted to see. It seems to say 'the person who made (or gave) this really cared.' The tag can be attached to a belt with a small piece of lace, or simply dropped into a purse or jacket pocket. Of course, the item needn't necessarily be one that you yourself have made. With leather jackets and coats becoming so popular, these tags might even be marketed through your local haberdasher. Check with him and see. Tell him you have something that will bring a smile to his customers and prompt a ring on his cash register. Being a business man, he'll listen.

JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

ILLINOIS

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meetings, third Sunday of each month.

Prairie States Leather Guild, Virginia Barber, Sec., 4812 So. Ada St., Chicago, Ill. Meets second Sundays.

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mrs. Edith Swan, Sec., 1624 Fay St., Flint 6, Mich. Meets second Mondays.

Michigan Leather Artisans, Mrs. W. T. Stewart, Sec., 2 Enfield Lane, Dearborn 2, Mich. Meets second Mondays.

NEW YORK

Eastern Leathercraft Guild, Mrs. Walter Chambers, Sec., 353 Oakwood Road, Rochester 16, N.Y. Meets 2nd Wednesdays at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

Leather Guild of New York, organized January 23rd, 1958 to serve the Metropolitan New York City area. For further information write Hertha Ponko, Sec., 328 E. 78th St., New York 21, N. Y.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information, telephone TEnnyson 4-1880 or write above address.

CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss E. A. Prince, Apt. 101, 3580 Yonge Street, Toronto 12, Canada.

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Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W., Hamilton. Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor. Meets Mondays and Fridays.



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BEGINNERS'

Most experienced leather craftsmen feel that there are few hobbies that give the hobbyist more personal satisfaction and more feeling of accomplishment than that which one realizes when working with leather.

This is particularly true to a beginner in the craft of tooling, carving, stamping, coloring and assembling leather projects.

To begin work on a perfectly blank piece of leather and to watch it develop—due to your own talent and efforts—into an attractive, artistic, useful article, is a constant thrill to the beginner and to the advanced professional leather craftsman alike.

While the beginner naturally can not expect to produce articles of the same intricate designs and of the same quality of perfect craftsmanship as the professional produces, he can be sure that with continual practice and with more experience, he will eventually attain that degree of perfection that comes with those two important requisites—"Practice" and "Patience."

That old adage, "Practice makes perfect," was never more adaptable than it is to leathercraft.

And yet, in leathercraft, unlike in some of the other avocations or vocations, the "Practice Procedure" is not tiresome and boring, nor is it monotonous. This is absolutely true because in working leather the craftsman does not go through the same repetitious actions hour after hour, day after day.

While the methods employed in working the leather are pretty much the same, whether the ultimate goal is a billfold, belt, handbag, or some article, each new piece of unmarked leather that you start with presents a new challenge.

A fresh opportunity to create something beautiful is offered to the

craftsman, from the beginning of each new project when the design is first traced on the leather, until the last polishing agent or preservant is applied.

A new design, whether it is floral, western, or modernistic is always intriguing. New color combinations in dyeing or antiquing, a different style of lacing, or the different types of leather, each gives the leather craftsman a new perspective. There is a new angle to work on and a new goal to reach in each new project.

Should a leather craftsman make nothing but belts—and we're just supposing—and if he were to make a dozen or even fifty belts, one after another, each new belt blank would offer him a completely new experience. With the exception of the similarity in shape, no two belts would need be exactly alike. Each belt could be of a different design and there are, of course, many types of belts such as tapered, contour, linked, and filigreed, etc.

And so, the beginner in leathercraft has a great deal to anticipate. First, of course, he can look forward to the completion of his very first project. After that, he can enjoy seeing his work progress.

In regard to the first few projects we have some suggestions to make. We urge you to make them of simple designs but with enough carving and stamping to make them distinctive.

This may be accomplished by the use of a short name or initials on one side and a not-too-complicated design on the other, assuming that the article has two sections to work on, such as a billfold. If the project is a belt, then carve the name or initials in the

center and extend the designs out to each end.

Even after you are far advanced and might be doing custom-leather carving, you will find that many of your prospective customers will prefer articles done in a simple design.

And, constantly bear in mind that old adage, "Easy does it." Take your time and be careful and patient in the beginning. Speed and more accuracy will come as you master the uses of the swivel-knife and of the many craftools that you will eventually want to use. Greater speed and accuracy will also come as you get more and more "practice."

After all, there is little difference in two pieces of blank leather—say, two billfold backs—of the same grade and weight. (Grade and weight we will discuss later). But, the difference in the finished products may be quite pronounced. That difference will show the degree of care that has been put into the work and how much practicing you have done.

So, we repeat, keep your first projects plain . . . "Neat, but not complicated," . . . and don't try to rush them to completion.

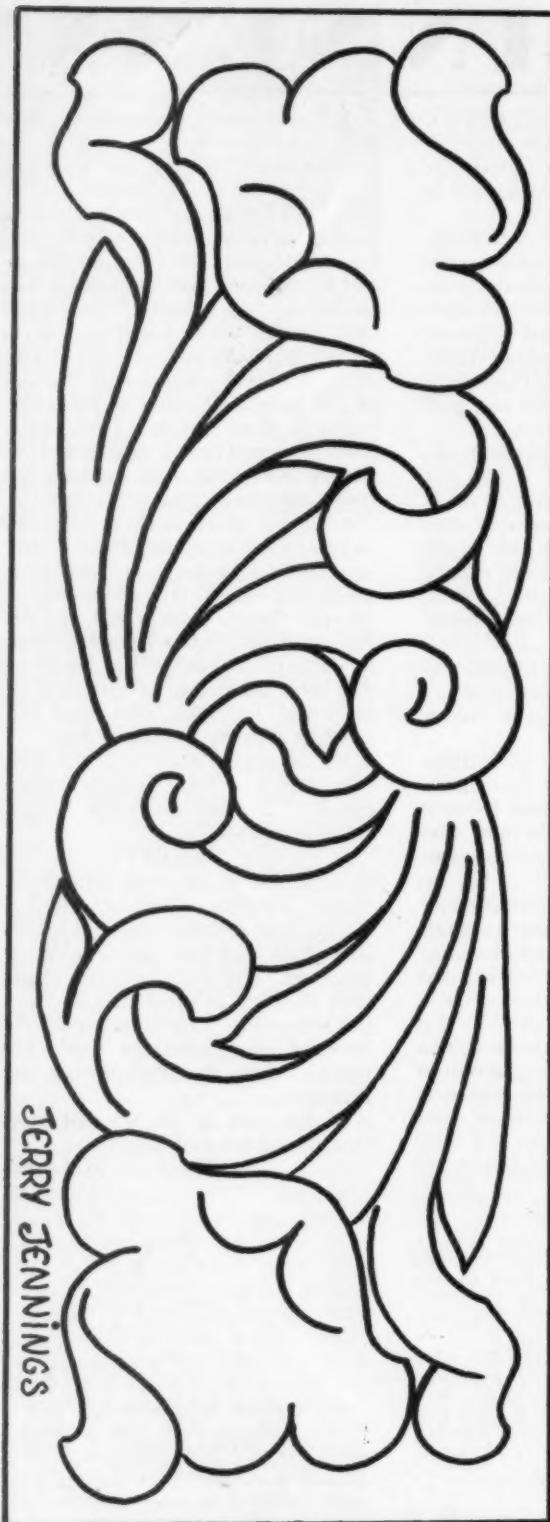
If we have "harped" on the idea of "practice" it has been intentional. Tandy Leather Company, for instance, sells practice pieces at a nominal price and they are a good investment. Not only can the craftsman do a lot of practicing on them, but when they have been carved and stamped, they could be made into unique belts, thereby serving two purposes.

In the next article we will speak of a few "Do's and Don'ts."

By H. W. WALLER.

POR' PETE





A New Billfold Design

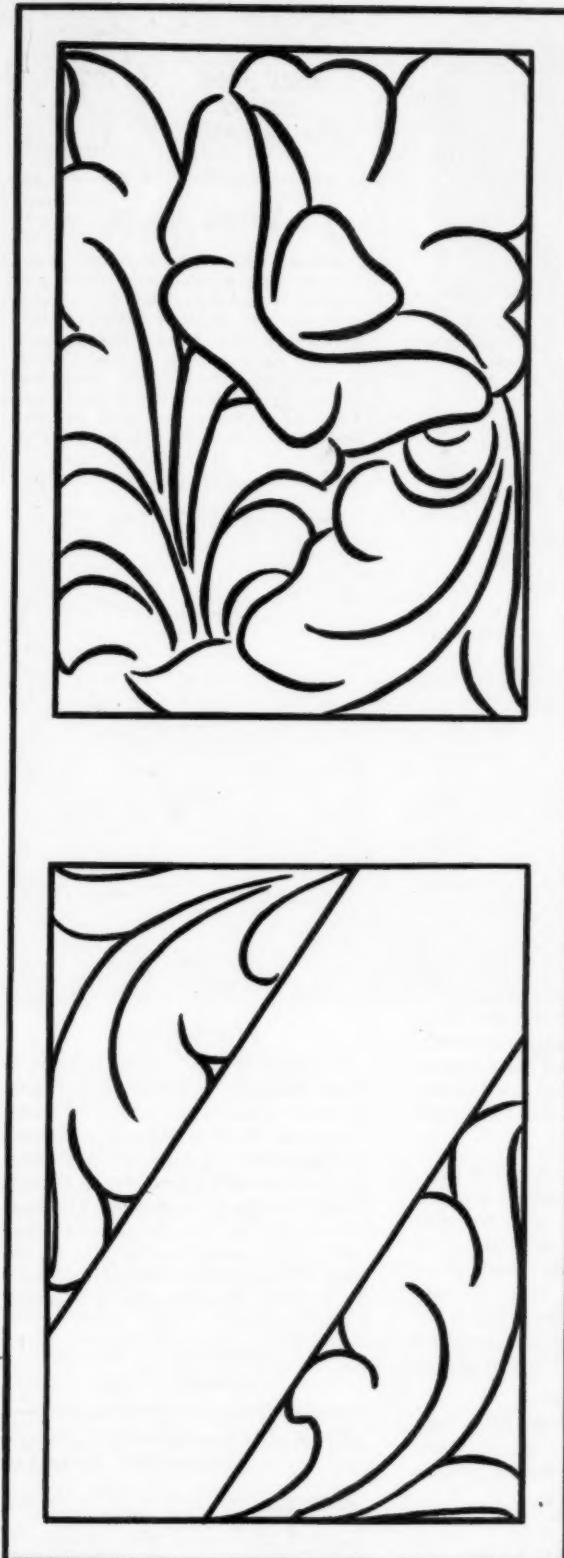
by JERRY JENNINGS, Ft. Worth

Use: #197 smooth beveler, #971

and #702 checked bevelers, #708 and #421 veiners, #748 shell, #431 and #455 camouflage, #232 pear shader,

#710 mule foot, #408 crowner, #633 seeder, #888 background . . . and swivel knife.





Billfold Design

by Master Craftsman KEN GRIFFIN
Shows the clean, simple line that
so many craftsmen like in his work.

Use: #114 background, #463 veiner,
#428 and #454 camouflage, #705
and #724 seeders, #229 smooth shad-



er, #851 mule's foot, #203 smooth
beveler, #198 checked beveler . . .
and a good, sharp swivel knife.

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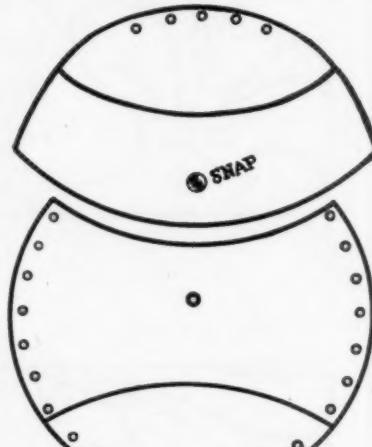
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Craftsmen who have solved the problem of what to do with scraps are invited to submit sketches and descriptions of small articles to this department. The prize winning entry in each issue will be awarded \$5.00 in cash. All other entries published will receive at least \$2.00. Send your entry to SCRAPS, c/o The Leather Craftsman, P.O. Box 1386, Fort Worth, Texas.



FRONT PIECES

I designed and made several of these baseball coin purses for some of the neighborhood boys and found it a good way to use up my scrap tooling leather. I also combined tooling leather with other scraps such as lizard for the front pieces. The back is a circle $3\frac{1}{8}$ " in diameter. I either carve their name or initials on the back or use a stylus and simply write their name, which makes it resemble a real baseball.

MARJORIE A. HANLON
Springfield, Ohio

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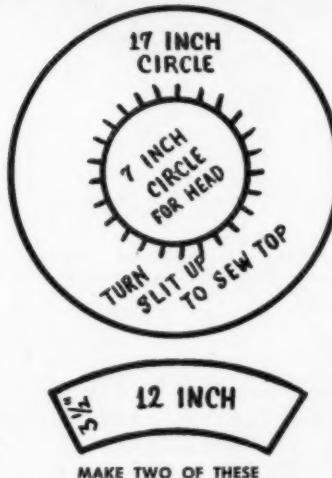


CARVED LEATHER HAT

One morning a friend of mine called, asking me to go berry-picking. I had no hat to wear in the sun. It was then I decided to make a leather hat.

I made the first hat of gator, sewing it together on the machine. I used a small copper wire in the tape on the edge of the brim. I toolled my second hat in leather; the leather hat needs no wire in the brim.

Directions: Cut seventeen-inch circle; next cut a seven-inch circle in the center. Take the piece you cut out and use it for the crown or top of hat. For the head band, cut two twelve-inch pieces, three-and-a-half inches long. Sew together. Attach to top and brim. I used a cord for the hat band. The hat gives good protection, makes a nice shade and looks nice on, too.



Last year at the South Texas State Fair here in Beaumont, my leather work took special first place as "Most Original."

Mrs. L. E. CLARK
Beaumont, Texas

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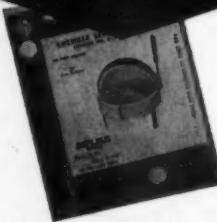
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TURN YOUR SCRAPS INTO DOLLARS...



My friends and I agree that one of the most tedious steps in leathercraft is the burnishing of edges. We all hate to sit and rub until the color and shine comes out. This was a challenge to me to develop a method that would no longer be dreaded by leather craftsmen, particularly women and children.

The lignum vitae circle edge slicker has been a big help and when its motion is created by an electric drill we have a perfect combination. This idea is not startling enough to warrant the purchase of an electric drill, but I am sure you will realize what a common household tool it is today. There are very few homes that do not have an electric drill with its many attachments to make jobs easier. So the only additional expense is an arbor and two 1" to 1/2" reducing bushings which amounts to about sixty cents. The arbor holds the slicker in the drill and the bushings are necessary to reduce the size of the hole in the slicker down to the shaft size of the arbor. This is all standard equipment that any drill owner will be familiar with, and can be purchased at any hardware store.

To use this set-up, it is necessary to clamp the drill in a vise as I did in the picture, or it can be held by a helper. This leaves two hands free to get a comfortable grip on the leather which in turn allows an excellent position to apply the correct pressure to the slicker—with no hand fatigue.

ARTHUR R. TANNER, JR.
Poughkeepsie, New York

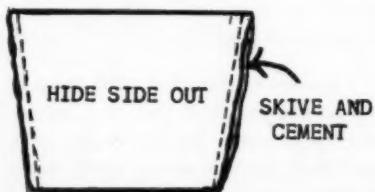


This project has become very popular among the bobby-soxers and bubble-gum blowers here at Poughkeepsie.

To make this project it is necessary to start with a plastic head-band which can be purchased in any variety store for ten cents. They come in all colors, but a neutral color like dark brown is best. These head-bands are $\frac{5}{8}$ " wide, so I chose to cover them with a standard $\frac{3}{4}$ " wide strip of 7-8 oz. live oak cowhide. The length of the head-band is measured and a corresponding length of leather is cut. Two silver tips are obtained from $\frac{3}{4}$ " buckle sets. A $\frac{3}{4}$ " taper is filed on each end of the head-band in order to fit the belt tips.

The leather strip is carved, tooled, or stamped to suit any design or idea that the craftsman may have. The ends of the leather are cut to fit the belt tips. They are also skived very thin so that the two thicknesses (leather and head-band) will fit in the belt tips. The leather strip is cemented to the head-band and belt tips are added. Tan Kot is applied and the leather head-band is ready.

ARTHUR R. TANNER, JR.
Poughkeepsie, New York



CUT LEATHER JUST BIG ENOUGH
TO GO AROUND FINGER BETWEEN
FIRST AND SECOND JOINT.

LEATHER-LACING THIMBLE

I am now starting my third year of leather work and I am really happy about the many pleasant and useful hours I have spent.



HOW NOW, EX-COW ?

Thanks to "The Leather Craftsman" magazine, I have been able to use all of the hide. Here is my "Tips & Hints" contribution on a "leather-lacing thimble."

Note the sketch. This thimble has kept my finger from getting sore when using a life-eye needle. Use hair-side out, just big enough to go around the finger between first and second joint, skive and cement.

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**TIPS
and
HINTS**

I recently decided I needed a black belt and also a navy blue one. So I killed two birds with one stone. I took the contour belt, tooled it, and dyed it black. Then I took a 30" navy blue snake-skin and glued it to the flesh side of my 26" belt. I took

"SOLD" — On the Value of Leathercraft in Schools



Left to right: John Smith, New Jersey State Supervisor of Vocational Arts, Leonard Skolnik, Vocational Arts teacher in Newark Public Schools, Bob Gardner, Manager of Newark Tandy Leather Co., store.

This was the cover picture of *News magazine* for February, 1958. *News magazine* is published by the New Jersey Vocational and Arts Association "to advance the welfare of education and teachers with special interest in the fields of Fine Arts, Industrial Arts, Printing, Home Economics, Guidance and Vocational Education" . . . to quote from their masthead.

Caption for the picture reads: "John Smith and Len Skolnick discuss the merits of leather craft as Bob Gardner punches their tickets at the 1957 NJVAA convention."

two snaps and attached them to the buckle end of the belt so that when they were snapped the blue sides were facing.

Now, when I want a black belt I have it, and when I want a blue belt, I just take off the contour buckle and replace it with an oblong buckle. You can lace it with natural lace so it will blend with both blue and black.

You never have to worry about the black showing when you have the blue side out because when the belt is buckled the black is covered. If you don't tell, no one will ever know!

MRS. W. O. FATICA
Mentor, Ohio

Bob Gardner has been for 13 years a member of the SHIP—an organization of commercial exhibitors in the educational field. His exhibition at the 1958 convention of the NJVAA included showing of educational films on the subject of leathercraft. Regarding the other two gentlemen in the picture, Bob says:

"Mr. Smith and Mr. Skolnick are sold, and have been sold for years, on the value of LEATHERCRAFT in the schools. In fact, Mr. Skolnick got me interested in leathercraft. He was my manual training teacher when I attended school."

A good hot weather use for small scraps of thin, soft leather is the wrist-watch pad illustrated.

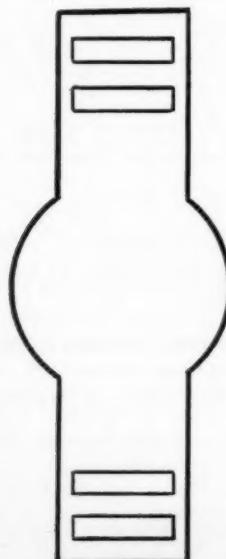
I am one of those persons who perspires a great deal and as a result, my wrist-watch irritates my skin, and also the stem of the watch tends to bind due to perspiration entering through the stem-hole which necessitates frequent cleanings of the watch by a watch maker.

By making the small pad, as sketched, or in a shape to match the watch in question, one can use up otherwise useless scraps and at the



"Watch me knock off that cigar ash." Cliff Ketchum, saddlemaker (left) and Charles Tandy, leathercraft, may be talking about the old days when saddlemakers alone knew the secrets of carving leather and making saddles.

Cliff, a rugged Old West type of manhood, is a personal friend of Charles, who has put "do-it-yourself" saddle kits into production. The outfit Cliff is wearing will be seen by many of his fellow leathercraftsmen in Cliff's first movie, "The Young Land" — to be released this summer.



same time save costly watch cleaning expense and reduce discomfort to one's person.

SIDNEY A. SHEPHERD
Barstow, California

This watch-band idea was also sent in by:

LEE E. ELLIS
St. Joseph, Missouri

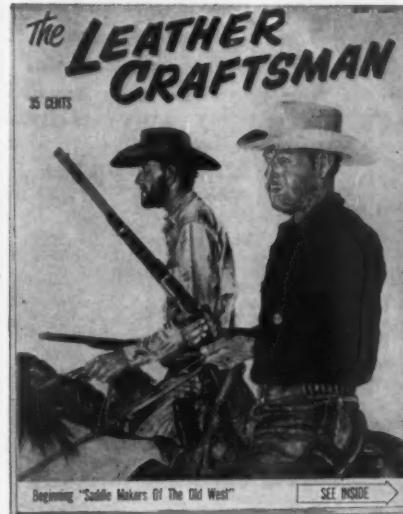
In all of my wallet and purse work, I glue my leather down to Formica. The leather is easily removed from this material and the Formica is also easy to clean. Almost any cleaning fluid can be used on it without harming the surface.

LEONARD SCHLEY
Buyck, Minnesota

Vol. II, No. 5

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I have a suggestion which I think would be of interest to others. I cut my own linings for billfolds and to give them that finished look, I zig-zag around all visible edges with heavy-duty sewing thread, using my zig-zag sewing machine. I, of course, try to match the leather with the thread as nearly as possible. This makes a very nice looking billfold and I have had many compliments on them.

Also, as another suggestion, I cut out my billfold linings ahead of time, making some for men's billfolds and some for ladies' billfolds. I always put in a coin purse in the styles for the ladies. I zig-zag the edges and put the lining parts in separate envelopes. Then, when I have an order all I have to do is carve the billfold back and assemble.

MRS. JANE FREESTONE
Topeka, Kansas

The Leather Craftsman 41



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 Knoxville, 1205 N. Central St. 2-5042
 Memphis, 272 Madison JA 7-3457

TEXAS
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Austin, 413 W. 6th St. Greenwood 6-3043

Beaumont, 835 Pearl St. TE 5-5206

Big Spring, 1806 Gregg AM 4-4471

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Lubbock, 1218 Avenue H. PO 3-3801

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CASH MARKETS for Handicrafts! Thru "Trading Post Magazine". Copy, 25c. Thorne's, 525 Dewey, Jackson 23, Michigan.

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LEATHERCRAFT

FREE "Do-It-Yourself" Leathercraft Catalog. Tandy Leather Co., Box 791-A24, Fort Worth, Texas.

FREE Catalog on leathercraft kits to: Leathercrafters, dealers, jobbers, teachers or quantity buyers. Kirkpatrick Leather Co., Box 637—All, Gainesville, Texas.

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Send 25c coin or stamp for big catalog Leathercraft, Basketry, Art, Metalcraft, Copper, Woodenware, Textile Painting, Books, etc. Peoria Arts & Crafts, Dept. L. C., 1207 W. Main, Peoria, Ill.

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FREE Leathercraft, Copper, Catalogue. Complete Do-It-Yourself Kits. Handbags, Belts, Billfolds and many others. Leathers, Tools, and Supplies. Art Handicrafts L. C., 194 William St., New York 38, N. Y.

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MUSIC INSTRUCTION

SONGPOEMS and lyrics wanted. Mail to: Tin Pan Alley, Inc., 1650 Broadway, New York, 19, N. Y.

PATTERNS

NEW Rub-On Billfold patterns, 50c, postpaid. FREE Catalog, Satisfaction GUARANTEED. Kirkpatrick Leather Co., Box 637-A12, Gainesville, Texas.

(Continued from inside front cover)

each other, the mathematical theory being that all projects being of equal quality in their applicable categories, their final score would be equal.

The judges, or sponsors, would have to assign the correct number of categories under which each entry would be judged. The winner would then be determined by the entry receiving the highest total of points.

Special awards could be recognized by the simple method of determining in which category the award should apply and adding the points in that particular category.

The contestants could be divided into groups according to the years of experience they have had and each group judged separately. These groups should be kept at a minimum or else have a panel of judges for each group. When the judges are given too much work to do, the quality of their work will definitely suffer.

If the sponsors of the exhibit wish, they can emphasize a certain theme for the show, such as wallet contest or purse contest or any other special contest within the exhibit, but here again, they should have a separate panel of judges to insure careful consideration of each project. The Sweepstakes, or best of show winner, could be determined by the highest total of points received or by mutual agreement of the judges.

I am sure you appreciate that this is merely some unproven thought on my part and perhaps others with more experience can improve upon this idea. There is no doubt that a good workable plan should be developed and *The Leather Craftsman* magazine is, of course, in an ideal position to present it to the leather-craft groups throughout the country. I am sure it would be of great service to the craft in general if we had a standard system of judging our leather-craft exhibits.

WE MAKE A BOO-BOO

On page 31 of Vol. II, No. 4, we credited J. G. "Jinx" Gillespie, with 4 TIPS & HINTS sent to us by Mrs. Ruth Shell. More copy by Mrs. Shell appears on the following page. Now, this magazine is proof read by at least three people; we shout about misplaced commas, but when we do come across a big error like this we simply let it get into print. At least the two authors have more in common than leathercraft . . . a big interest in aviation as well.

Our Front Cover



EL TEJANO — By Bill Leftwich

... is the finest example yet seen at this editorial office of using LEATHER as part of the picture.

Please note that with just a few swivel knife strokes and a little leather dye, artist Bill Leftwich has made the hunk of back leather into a meaningful picture.

Randy Steffen saw EL TEJANO first and told the editor of this magazine: "If you don't buy it, you ought to have your head examined."

It is our hope that you, too, will like EL TEJANO — like it well enough to make a copy from our front cover and try your hand at reproducing it on carving cowhide. All you need is the leather, a swivel knife,

brown dye for the shadows and white for the clouds and the glint of the eyeballs.

Readers of our magazine have seen "how to" stories by Leftwich on OCCUPATIONAL BILLFOLDS and RODEO BELTS. Another occupational design story appears in this issue. Bill's RODEO PATTERN BOOK carries his ideas further along these lines.

The Leftwich art is not confined to leather, however. Bill has done covers and illustrations for other magazines . . . and is now painting a mural for a bank in his home town, Pecos, Texas. We predict that you will be seeing, reading, hearing more about artist Bill Leftwich.

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